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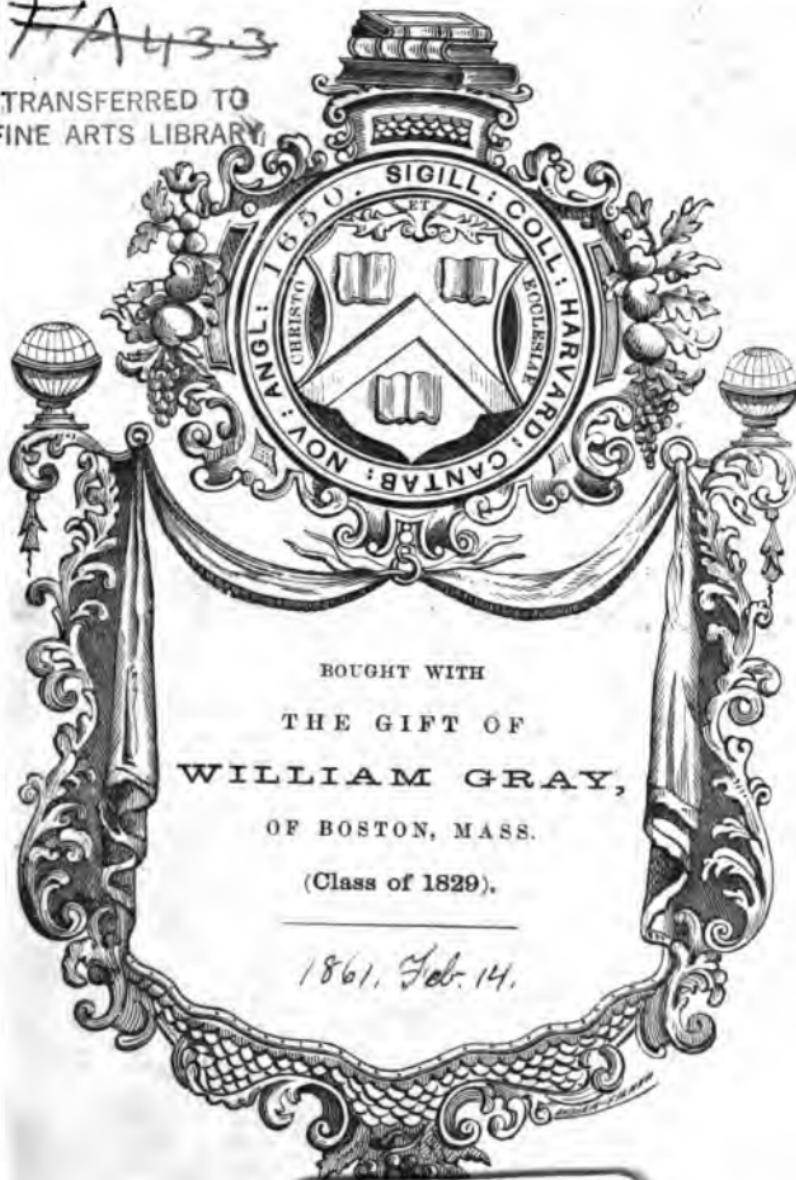


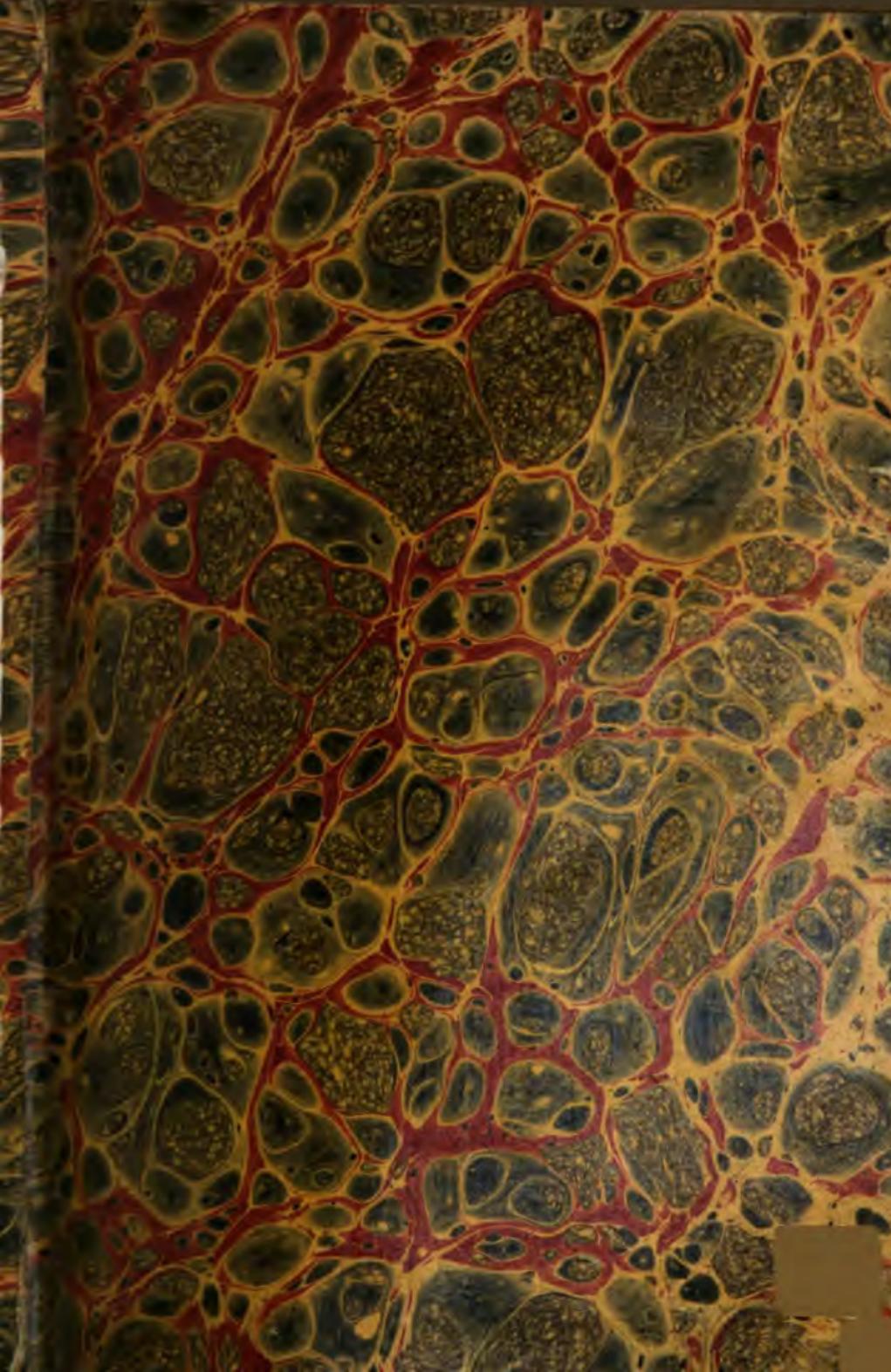
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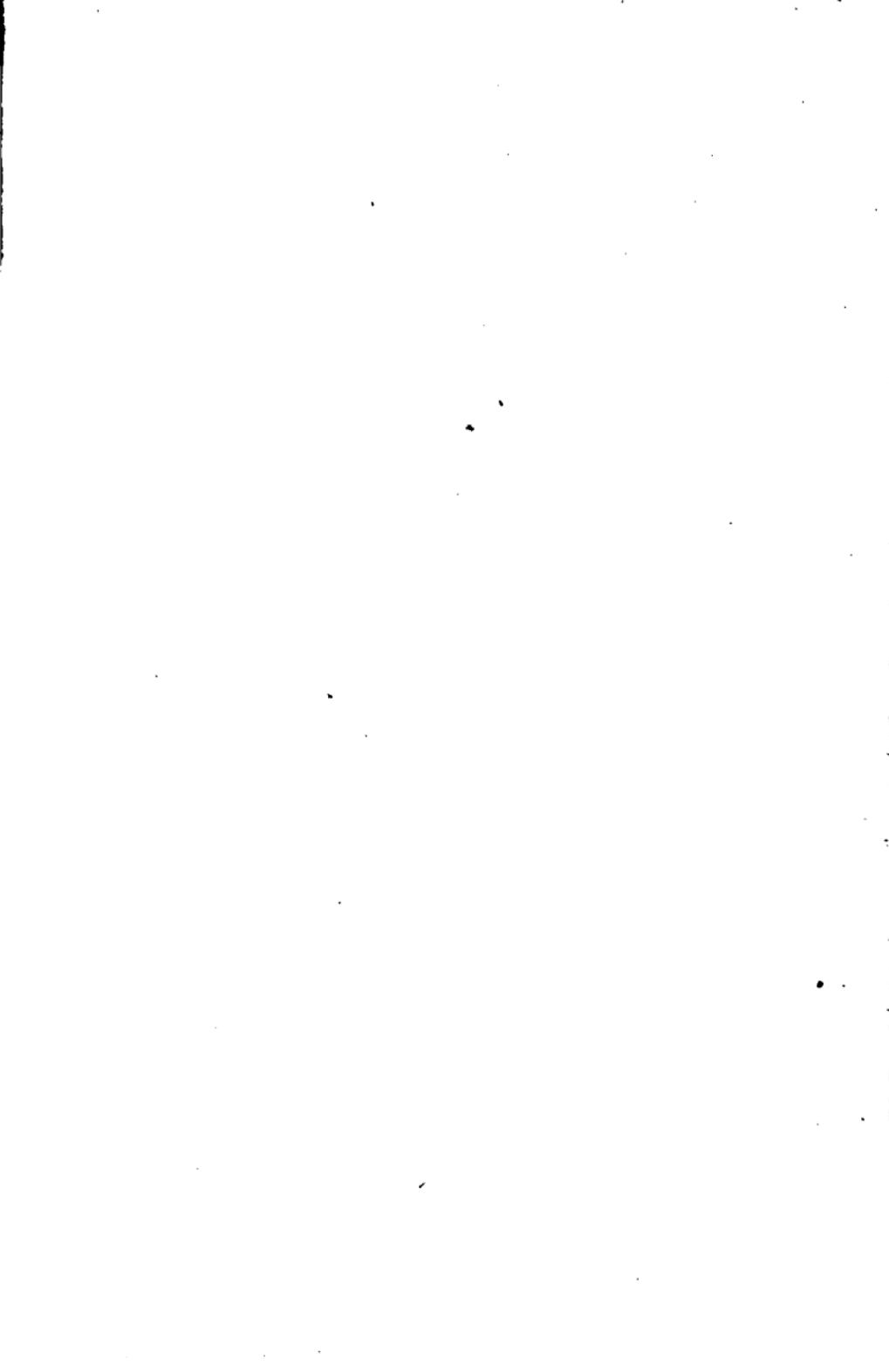


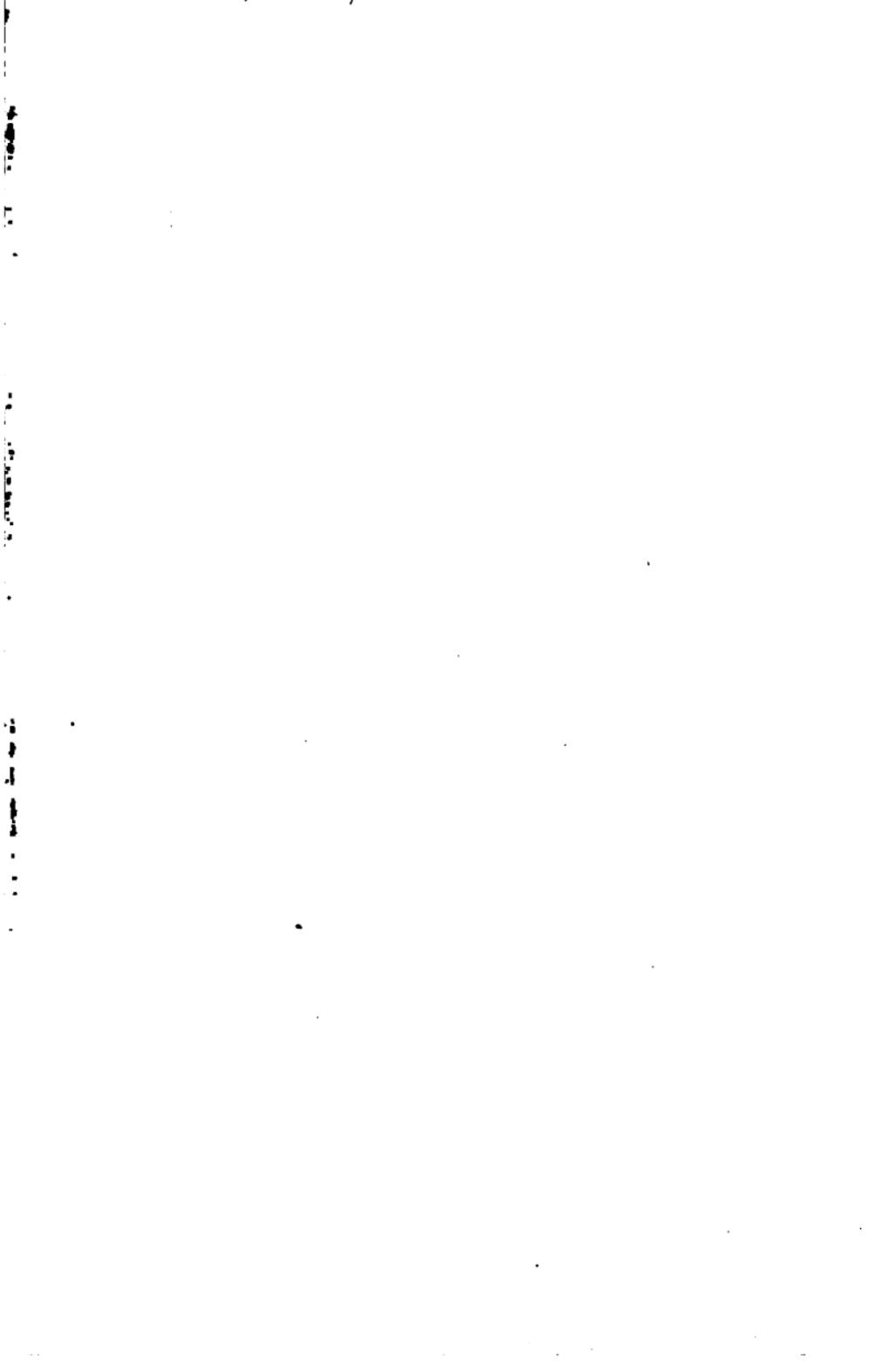
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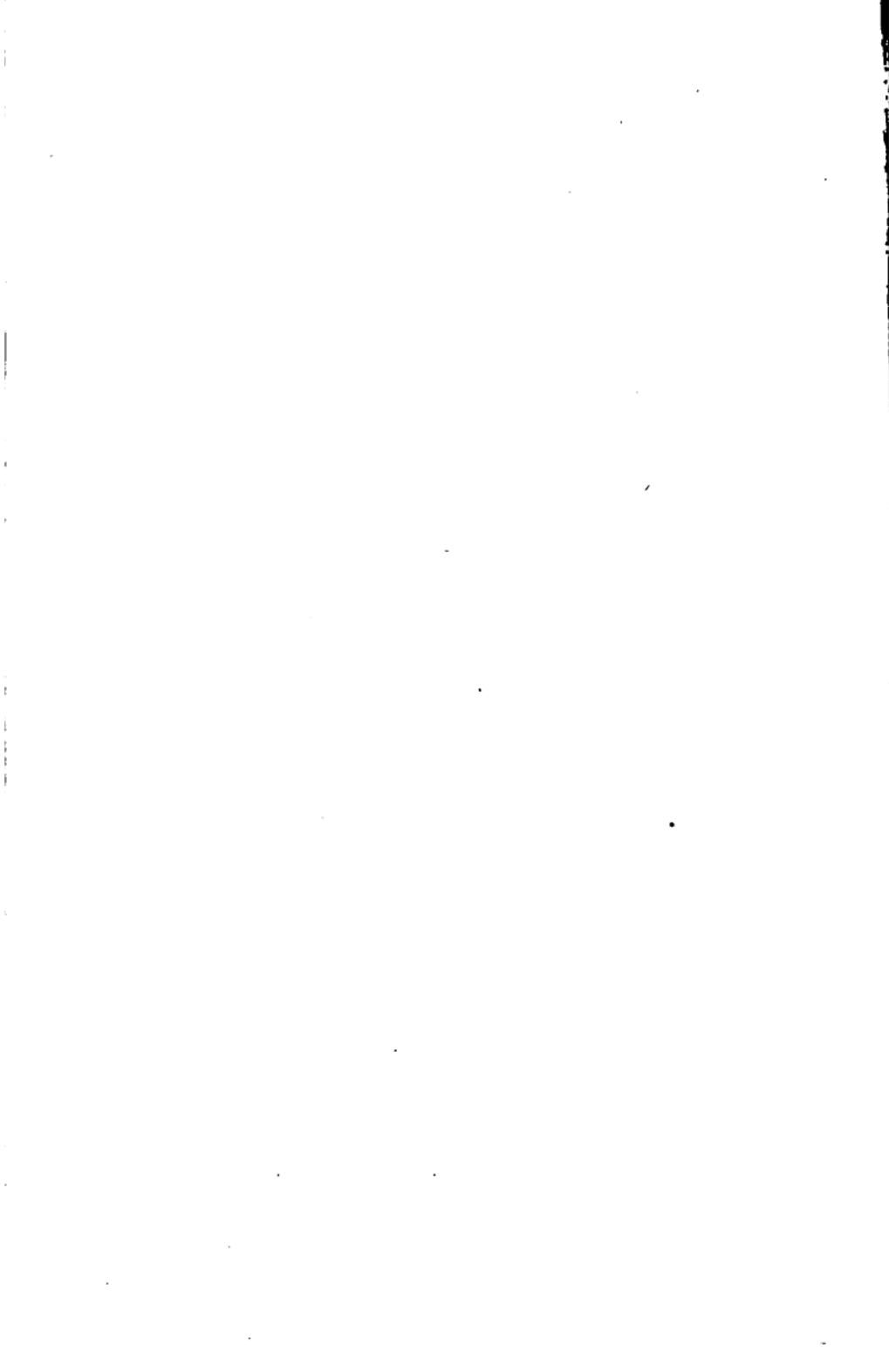
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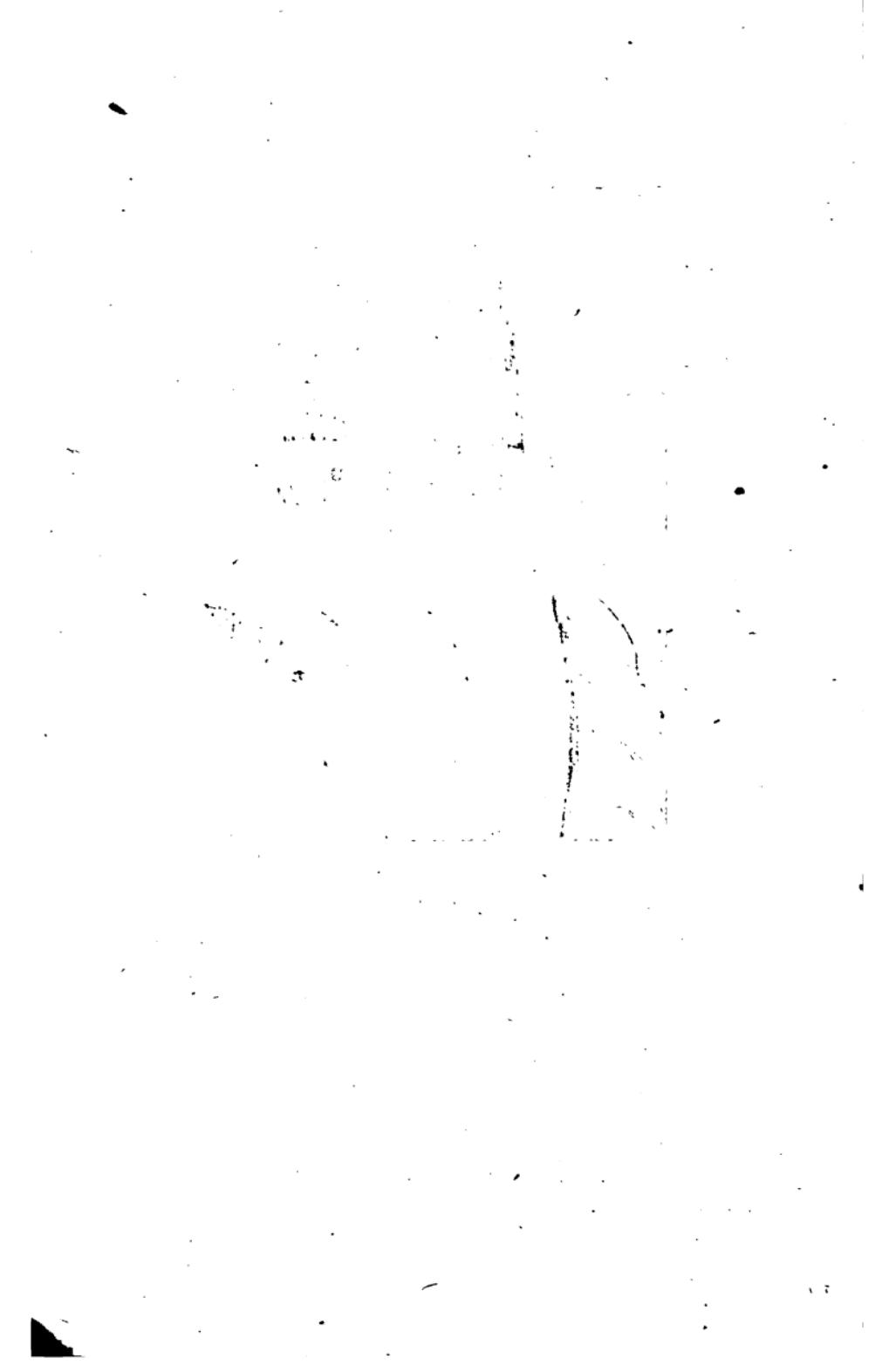
THE WORK OF ANGELICO.

BY G. H. COOPER.

ANGELICO'S WORKS.

Nicola di Bartolomeo, called Angelico, was born at Fiesole in Tuscany in 1395, and died at Fiesole in 1455. He was a monk of the Order of St. Dominic, and was educated at the Dominican Convent of St. Mark in Florence. He became a painter at an early age, and was soon employed by the Florentine banker, Cosimo de' Medici, who sent him to practice at the Convent of the Three Holy Hierarchs, where he remained until he had secured a sufficient knowledge of his art to enable him to paint pictures for private persons. He was a man of great piety, and was highly esteemed by his contemporaries, who gave him the name of Angelico. He had been singing in the choir of the church of St. Mark, when he was discovered by Cosimo de' Medici, who, being greatly struck by his voice, engaged him to sing in the choir of the church of St. Mark, where he remained until he was appointed to paint the pictures for the Convent of the Three Holy Hierarchs.

He was born in 1393 at Fiesole, and died in 1455. He was a monk of the Order of St. Dominic, and was educated at the Dominican Convent of St. Mark in Florence. He became a painter at an early age, and was highly esteemed by his contemporaries, who gave him the name of Angelico. He had been singing in the choir of the church of St. Mark, when he was discovered by Cosimo de' Medici, who, being greatly struck by his voice, engaged him to sing in the choir of the church of St. Mark, where he remained until he was appointed to paint the pictures for the Convent of the Three Holy Hierarchs. From earliest youth, he was fond of drawing, and heimitated his master of painting, first in pictures on which he could only distinguish the most visible features, but he could not distinguish them from those which were produced by



HISTORICAL AND CRITICAL NOTICE OF RAPHAEL SANZIO.

Nearly three hundred years had past, after Cimabué, coming from Greece to Florence, disclosed in that city, the first principles of painting; when Raphael, endowed with an extraordinary genius, appeared and excelled all others who had hitherto been practising the art. Three hundred years have again rolled away since that period, without producing a painter superior to Raphael, without producing a single painter, who can be compared with him at all points. Though he may have been surpassed by some, in several qualifications of painting, none have been able to equal him in composition, grace, expression, and particularly in correctness of drawing.

Raphael was born in 1483 at Urbino, a small city belonging to the papal states, between Rome and Florence. His father, Giovanni Sanzio, was also a painter, but his productions obtained no celebrity; he placed Raphael under Pietro Vanucci, known by the name of Perugino, a painter remarkable for his talent, at that period, and whose greatest glory now, is that of having given Raphael his first instructions. From earliest youth, the pupil was useful to his master, he imitated his manner of painting so perfectly, that in pictures on which they both worked together, it is impossible to distinguish the parts wrought by the master, from those which were produced by the pupil.

It is not exactly known at what age Raphael painted his first picture, representing an Assumption of the Virgin, but on quitting Peruggio for the first time, he designed at *Città di Castello*, an Holy Family, on which this description may be found : R. S. V. A. A. XVII. P. : *Raphael Sanctius Urbinas anno aetatis XVII pinxit.*

He was yet in early youth when he was chosen by Pinturicchio to assist him in painting some frescoes in the library of Sienna, which has since become a vestry-room for the cathedral of that city. But it is not to be imagined in this undertaking, that Raphael had only parts of little consequence to execute, Vasari positively says, he made the outlines and contours of every subject. Indeed, at the first sight of these beautiful compositions, a genius may be recognized that deigns no longer to walk in the steps of its predecessors. Until Raphael's time; painting betrayed nothing but poorness in imagination; weakness and dryness in drawing, little action, no expression, but a good deal of ease in the attitudes and nature in the heads, which were almost always portraits. If his early works betray defects, he soon made amends for them by an admirable grace in his compositions, expression in his faces, and above all by a correctness in drawing, which can be acquirred only by studying the antique statues. These ancient remains, long hidden from the eyes of the artist, were discovered towards the end of the xvth century; having been rescued at that period from the bowels of the earth, to decorate the palaces of Florence, and particularly that of Lorenzo de Medicis.

The undertaking that occupied Raphael at Sienna were not terminated until 1503; but it is probable that he travelled to Florence before that period, though he may not have remained long there, because he painted for the church of Saint-Francis of Sienna, a picture representing the Marriage of the Virgin, which is dated 1504.

In this same year Raphael returned to Urbino, his native

city, and it was then that desirous of entirely devoting himself to the beauties of which he had but a glimpse during his sojourn at Florence, that he came to the resolution of returning thither for the purpose of serious study. It may be observed here that the young painter, esteemed by the dutchess of Urbino, received from her a letter of recommendation addressed to Soderini, gonfalonier of Florence; the terms in which she writes are so honourable to Raphael, that we have thought proper to give a translation of them.

« Most high and mighty ord,

« The bearer of this letter will be Raphael, a painter of Urbino, who having considerable taste for his art, is desirous of passing some time in Florence for the purpose of study there. His father, a man of merit, I have a great affection for; the son is also an interesting and fascinating creature. For which reason, I love him much, and am anxious that he should perfect himself in his art. I therefore recommend him to your lordship, beseeching you, to render him for my sake every service in your power; be persuaded that every thing you do agreeable and useful to him, I shall consider as a favor done to myself.

« Giovanna FELTIRÀ DI ROVERE.

« Urbino, 1st october 1504. »

Raphael was twenty-one years of age when he went to Florence for the second time; he associated there with Rodolfo Ghirlandaio, Aristotile de San-Gallo, and other artists of his own age; he did not put himself under the guidance of Michael-Angelo, or of Leonardo de Vinci, unquestionably he studied their works, as well as the statues of the antique, for at that time a great change was perceptible in his style of painting.

Though compelled to return again to Urbino, on account of his father's and mother's death, he remained not idle there; it was then that he painted for the duke d'Urbino, Guidobaldo

de Montefeltro, the two small pictures ; Saint George on horseback, and Saint Michael destroying monsters; engravings of which we have given in this work, at nos 55 and 73. He then exerted himself for the city of Peruggia, and completed three grand works, one for the Camalduli of San-Severo, representing the Virgin; saint John the Baptist and saint Nicolas, which is now in England and another for the monks of Saint-Antony, consisting of five pictures that ornamented an altar. They were all sold at different periods, and it is impossible to say what has become of them.

The third composition was in fresco ; it represented Christ glorified and God, the father, surrounded with saints and angels. The name of Raphael is to be found on this picture with the date 1505 ; it was however not finished until 1511, and then by Perugino his master, probably because Raphael, tormented with the desire of returning to Florence, left his work imperfect. When settled in that city, Raphael profitably studied those ancient pictures which Masacci painted for the chapel *del Carmine*, and it was there that Raphael formed the idea of two subjects which he painted for the Vatican : Adam and Ève in Paradise, and when driven from it by the angel with a sword of fire. He profited also from the talents of Fra-Bartolomeo called San-Marco, and the friendship that united them together, offered them opportunities of giving each other advice, which was undoubtedly advantageous to both. As to Leonardo de Vinci, there is no reason for believing there was any intercourse between Raphael and he, but in considering some of Raphael's pictures painted at that period, such as that of the Virgin called *la Belle Jardinière*, it is difficult to agree with M. Quatremère de Quincy when he says, that « in the elaboration of his talent, the bee of Urbino never stole any sweetness from the flowers of Leonardo de Vinci. »

The works of Michael-Angelo, and particularly his admirable cartoon which illustrates the war of Pisa, may have contributed

to Raphael's improvement, as well as the beautiful antique statues from whose nudity he profited. But in what manner were his studies made? That is secret of which we are ignorant! To obtain possession of certain qualities in the imitation of the fine arts, it is necessary to have a sympathy of feeling with the object studied, and with the mind of its originator. It is thus with an artist, if he be attracted by a natural preference to grace and beauty, he profits less from models of strength, boldness and anatomical knowledge. Michael-Angelo drew from the antique, energy and science, while Raphael obtained from it, more firmness in drawing, without in the least losing any of that grace which was the essence of his talent.

It was in 1507, at the age of twenty-four, that Raphael painted for the city of Sienna a charming picture of the Virgin of which we shall hereafter speak, and which was obtained by Francis Ist. About the same time, he painted Christ carried to the tomb, an admirable composition, which foreshadowed, what that artist would one day be, the beginning of whose career was made known to the world, by such extraordinary productions.

On the following year, Raphael repaired to Rome, where Bramante, his relation, proposed to pope Julius II that he should confide to Raphael, the painting of a hall in the Vatican, called the chamber of *the Signature*, from the designs of which; engravings will be found at nos 145, 151, 157, 163, 170 and 171. These paintings, terminated in 1511, differ from each other sufficiently to show with distinctness, the order in which they were executed; the first betrays a little of the dryness belonging to Perugino's school, whilst Raphael, after a long sojourn in Rome, and from the habit of seeing and studying the antique, threw into the last, a purity and a grace, which has never been produced by any other artist, not even by Michael-Angelo. It was not necessary that the Roman painter should see the Sixtine chapel, that he might draw great lessons from it, to ameliorate his style, for as M. Quatremère de Quincy, says in his Life of

Raphael, the works of the Signature chamber were began in 1508 and terminated in 1511, at which time, but half of the compositions executing by Michael-Angelo in the Sixtine chapel, were finished.

However, some time after, Raphael produced in the church of Saint-Austin, a painting of the prophet Esaias, in which it is true a similarity to the manner of Michael-Angelo may be found; but this ought to be taken as a proof of versatility in the talent of Raphael, who might wish in this instance to show, that he too, could design figures full of grandeur. At the same period, he produced a small picture of Ezechiel's vision, in which every kind of beauty is united, and with a colour superior to any in his previous productions. It was also about the same time that he produced in the Chigi palace, his Galatea, a composition full of attraction and in which we can fancy, that we behold the genius of antique painting reanimated; he designed afterwards his famous picture called the Virgin of Foligno, which has been examined at n° 127.

The manner in which Raphael acquitted himself in painting one of the Vatican chambers, was the reason, naturally enough, that others were confided to him for the purpose of being embellished. It was from 1512 to 1516, that he designed the Miracle of Bolsene, Heliodorus driven from the temple, Saint Peter delivered from prison, and Attila repulsed by saint Peter and saint Paul, pictures engraved in this collection at nos 175, 181, 187 and 193.

Leo X, a prince of the Medici family, ought naturally to have had the same predilection for Raphael, as was shown him by Julius II; consequently at the death of the architect Bramante the building of the Vatican were confided to the young painter, who, in his picture entitled the School of Athens, has shown himself a learned arranger of architectural designs. The foundation for the court of Lodges had scarcely been laid, when Raphael took the direction of the edifice, which he raised

three stories; one of them he embellished with ornaments called *grotesque* and *arabesque*. This kind of decoration might easily have been suggested to him by the paintings of that nature which were then discovered in the baths of Titus, but they were certainly not suggested by paintings, which Raphael could have easily destroyed, in order to conceal from the public, the knowledge of his theft. But his superior genius was not driven to the necessity of copying, and if he had done it, the nobleness of his mind would have prevented him from concealing it.

Raphael had so great an ascendancy over his countrymen and over the age in which he lived, that his school was more numerously attended than any other. Those who might have aimed at being his rivals, subdued their pretensions for the purpose of being his disciples and friends. The jealousies too common with artists were unknown among them; rivalry of talent turned to the advantage of the chief. His glory was like a common property, in the interest of which, individual pretensions were lost. This extraordinary concentration of talent was used by Raphael like a family inheritance and these numerous resources of every description, gave his genius the means of multiplying itself in a variety of different forms. It is necessary to mention these circumstances for the purpose of explaining how Raphael could have undertaken the great quantity of works which bear his name, and bear it justly; it is true that without such assistance he could not have brought them to a termination, but it is equally true that without the influence of his genius they would never have been undertaken.

It is in the third hall of the Vatican, called *torre Borgia*, where we discover different styles of execution which show that Raphael had assistants: this is particularly visible in three compositions; the Victory of Ostie, n° 211, the Justification of pope Leo III, n° 193, and the Coronation of Charlemagne, n° 199; while in the Burning of Borgo Vecchio, n° 205, the excellence

VIII HISTORICAL AND CRITICAL NOTICE

of every figure is so remarkable, that his hand only could have touched them.

Though Raphael was employed upon the Vatican, he found means of executing many pictures in oil; one of them, the Saint Cecilia, of which we have spoken in the article n° 31, is a remarkable production; the others are Virgins so numerous and so varied, that they of themselves, would sufficiently have shown the extent and the power of his talent. We shall not particularize these productions, having spoken of them at different times in articles 7, 13, 14, 37, 43, 49, 67, 78, 79, 85 and 127. These pictures may be used as a chronological ladder by comparing *la Belle Jardinière*, painted in 1507 in his first manner, *la Vierge au poisson*, painted in 1513, and the beautiful Holy Family, executed for Francis 1st, and which would been Raphael's finest oil picture, were the Transfiguration not in existence.

It is proper to mention that about the same period the talents of Raphael exercised great influence over an art still in its childhood, engraving upon metal, by means of which the thoughts and designs of the artist are multiplied, and which renders them also a fertile source, from which others may draw unceasingly in aid of their imagination. Marco-Antonio Raimondi, at first a pupil of Francesco Raibolini of Bologna, came to Rome for the purpose of taking finishing lessons of drawing in Raphael's study. He was thought to follow so closely the traces of his able master, that nobody has since arrived at his perfection in drawing, no other person has so highly finished the extremities, and given to the heads an expression so just, and with such inefficient means as those, which the art presented at that period. In contemplating the beautiful proofs of the Massacre of the Innocents, the Judgment of Pâris, Adam and Eve, and Abraham's Blessing, we cannot say to which of the arts we are the most indebted, whether to that of the painter, who has originated compositions so noble and elegant, or to

that of the engraver, who has copied them with such justness and precision.

Having finished in 1517 the pictures in the hall of *Torre Borghia* at the Vatican, Raphael painted the portrait of Leo X, his new patron; some years before he had painted pope Julius II. It may well be said of the latter work that we praise it not sufficiently if we merely eulogise the perfect resemblance of its features, we ought farther to remark that it is a faithful mirror of the manners, passions and character of this fiery pontiff; whose likeness according to Vasari: *Frightens us as if it were alive*. The portrait of Leo X is equally surprising: it is impossible to avoid admiring the profound character of the head, the noble simplicity of the position, the justness of the deportment, the strength of the colouring and the elaborate execution of all the accessories, on which Vasari expatiates, and which he eulogizes, as a style altogether extraordinary. It is also fit that we should particularly mention the beautiful portrait of Jeanne d'Aragon, which attracts so much attention in the Paris museum. Among his other portraits, twenty-four in number, we shall allude only to those of Lorenzo and Julian de Medicis, cardinal Bembo, Carondelet, Balthazar Castiglione, and that of Bindo Altoviti, which has been improperly considered as the artist's own portrait, and which error Raphael Morghen has contributed to propagate, by engraving it as such. This portrait was sold in 1811 to the king of Bavaria for the sum of 6,400 pounds.

During the time that Raphael worked at the frescoes of the Vatican, he painted pictures in oil which had been ordered by different countries; towards 1516 he painted for the convent of *Santa-Maria dello Spasimo*, the beautiful production of Christ bearing the cross, which nearly perished in a tempest before arriving at Palermo, it was taken out of the sea at Genoa, given up to the convent that owned it, then carried away by the king of Spain Philip IV, who indemnified the convent for

its loss by the yearly income of a thousand crowns; it was afterward brough to Paris, and again carried back to Spain in 1816.

The Visitation of the Virgin, engraved for this collection at n° 61, and the Holy Family, which also belongs to the king of Spain, appeared to have been painted about the same period, as well as the Saint John belonging to the Florence gallery, and of which we have spoken at n° 91; and lastly, the Holy Family which Raphael painted for the monastery of Saint-Sixtus at Piacenza, and which belongs now to the Dresden gallery, is justly admired for the grandeur of its composition, the majesty of its expression, the vigour of its colouring, and the breadth and freedom of its execution.

In 1514 Raphael succeeded Bramante in constructing the Vatican; in 1515 the building of Saint-Peters was confided to him, and in 1516 he was nominated, superintendant of the antique edifices at Rome. Thus the genius which raised him above all other painters, allowed him also to be remarkable as an architect; he made a plan for the church of Saint-Peters; as least we learn so from a letter addressed by Raphael to count Balthazar de Castiglione, in which he says : « Our holy father has put a great burthen upon my shoulders, it is the construction of Saint-Peters; I hope not to sink under it, particularly as the model I have made for it, pleases his holiness, and has satisfied many men of taste. But my thoughts rise still higher, they would realize the beautiful forms of antique architecture, I know not whether my flight will be like Icarus's.

During another sojourn at Florence, Raphael executed designs for two buildings equally admirable: one is the palace *deg'l Ugucciosi*, on the Grand-Duke's place, and the palace *Pandolfini*, in strada San-Gallo. He constructed for himself at Rome a palace, which was taken down to make room for the colonnade of Saint-Peters. In fine, he also erected the palace *Caffarelli*, near S.-Andrew *della Valle*, stables for Augustino Chigi,

the richest negotiator in Italy at that period, and also a chapel for the same Chigi, in the public place of Santa-Maria. This last undertaking gives us an opportunity of praising Raphael's talent in another point of view, for it is maintained that Raphael assisted not a little in forming the statue of Jonas which decorates one of its niches, and which is attributed to the chisel of Lorenzo Lotti, who was Raphael's pupil.

We have seen that Raphael produced in the Vatican, frescoes as remarkable for their magnitude as their beauty; we may now admire him in compositions the smallness of whose size, has not prevented him from giving his figures all the majesty and grandeur possible. Such are the subjects taken from the Bible, which decorate the little arches of the lodges. It would take too long a time to speak of the entire series, consisting of fifty-two subjects; but it is impossible to avoid particularizing the first composition, where God, clearing chaos, is a figure which from its seeming vastness, appears to occupy unlimited space.

Another work of a very different description is that taken from the fable of Psyche, with which Raphael embellished the hall of a palace known by the name of *Fornarina*, and which was constructed also for Augustino Chigi. The painter has there assembled the gods, all of whom have equally felt the passion of love; a passion whose influence he himself felt, as Chigi would never have seen his palace finished, unless he had allowed Raphael to have had always near him the celebrated Fornarina, whose beauty has been portrayed by the painter in many of his pictures.

Works so numerous and so important excited the admiration of Francis Ist, who, as a patron of the fine arts, was desirous of having some of this celebrated painter's productions in France: consequently a Saint Marguerite arrived at Fontainebleau, which the king had unquestionably ordered for his sister, Marguerite de Valois. Placed for a long period in the chapel

at Fontainebleau, we know not what has become of it, but we possess still at the Museum, the sublime Saint Michael, painted in 1517, and the magnificent Holy Family which bears the date of 1518. We shall not again enter into the details of these pictures, one has been given in our first number and the other will appear hereafter.

We have already alluded to the cartoons which were made as models for frescoes at the Vatican, we shall now speak of those composed by Raphael and sent to Flanders, where Richard van Orley and Michael Coxis, his pupils, were superintending the execution of tapestries for Leo X, and which are now known by the name of the Vatican tapestries. They were twelve in number, but five of the cartoons have been lost, the seven others, remained in Flanders, forgotten during many years, they were afterwards obtained by Charles Ist, king of England, shut up in a chest at the palace of White-Hall, and sold by auction with other objects of art which this prince had collected. Cromwell ordered them to be bought; consequently they remained in England, and king William, many years after, had them cleaned and placed in a gallery at Hampton-Court; where they are justly admired, as a series of the most beautiful compositions in Raphael's best style.

Our great painter made the drawings also of four grand compositions for the hall of Constantine at the Vatican; it would appears even that he had intended painting them in oil, at least we see two figures, Justice and Gentleness, done according to the process invented by Sebastian del Piombo; while the rest were painted in fresco, many years afterwards, by Julio Romano and Francisco Penni. In fine, Raphael put his hand to that sublime and magnificent picture of the Transfiguration, the master-piece of modern art, and the more remarkable, as being the last object that occupied the genius of Raphael. Painted for cardinal Julian de Medicis, then archbishop of Narbonne, it was intended to adorn the cathedral of that city; but

the death of Raphael disarranged this projet : the picture, still upon the easel, was exhibited to the contemplation of the public with, at the same time, the inanimate remains of its author. It was afterwards placed over the high altar of Saint - Peter in Montorio, it was brought into France during 1802, in 1816 it was restored to the Vatican, where it now remains.

Raphael had been affianced to Maria Bibiena, the cardinal's niece, but he always deferred the marriage, either in hopes of becoming a cardinal, or carried by another sentiment to other objects. The pleasures of love had always attractions for Raphael, they overpowered him so far, that on a certain day, after immoderate excess, he was seized with a violent fever, and leaving his physician ignorant of its cause, he ordered him to be bled, which increased his weakness and threw him into an hopeless state, in which he died on good-friday the 7 of april 1520; he was born also on a good-friday.

A universal sentiment of anguish and regret spread over the city of Rome; some affirmed that painting had lost the light which gave it brilliantly; others expected to see nature in tears, as if his death had been a scourge from heaven. Balthazar de Castiglione wrote thus to his mother : « I am in Rome, yet I seem not to have been in Rome since my dear Raphael's death. » An immense train of friends, pupils, artists, celebrated authors and people of every rank, followed the funeral of Raphael; his body was deposited in the old Pantheon, according to the desire he had expressed. His sweetness of character and kindness of heart, won him the love of all the world; and of all painters; not one whom had so great a number of pupils as himself : the most celebrated of his pupils were Julio Pippi, commonly called *Julio Romano*; Giovanni Francisco Penni, called *il Fattore*; Lucasio Penni, his brother; Perin Buonacorsi, called *Perin del Vaga*; Giovanni de Udine, Polydoro Caldara, known by the name of *Caravagio*; Pellegrini de Modena, Bagna Cavallo, Vincenzo de San-Gimignano, Raphael *del Colle*, Timo-

theo and Pietro *della Vita*, Benevenuto Tisi, known by the name of *Grafolo*; Guadentio Ferrari, Marco - Antonio Raimondi, Balthazar Peruzzi, Michael Coxis, and Richard van Orley.

Raphael has made such numerous drawings, and in so many different manners, that it is difficult to say which style is the most preferable; but it is necessary to mention here that he made a great manner copies and particularly imitations of different manners, which have passed often for the originals of other masters.

His paintings and drawings amount to nearly 900, and as many engravers have repeated them, his works in the King's Library consist of more than 2,500 plates.





Guido Reni p.

GUIDO RENI.

HISTORICAL AND CRITICAL

NOTICE

OF

GUIDO RENI.

Guido Reni, the son of Dr. Guido Reni, citizen of Fidenza, was born at Fidenza in 1575, and died at Rome in 1642. He pursued the study of music for the purpose of becoming a Pianist, but he made no distinction in the world. In 27 years he had, at that early age, with Orazio Calvaert, a Dutch painter, under whose direction he shew'd that he made such progress, that his master called the pictures his pupil received, almost without exception, also without troubling him. In 1602 he left Fidenza, and finding Guido to have been sent to join the school of the Carracci, the Carracci readily received him in their gallery, and soon discerned an aptitude for painting, which, and Academic training, with their friend's skill, gave him sufficient courage to think, that finally they had a true and valous of his success, if they neglected nothing, at the same time, in regard to developing and perfecting his art. At last he obtained, by means of them to quit the glory of manner of Michelangelo, and to go for another entirely opposite to it, for a style which, though established at first, was at last obtained, united simplicity, from all men of taste. One of the most decided evidences of this is in Guido Reni, and almost his constant characteristic, a manner of painting on a grand scale, with strength, power, and richness.



HISTORICAL AND CRITICAL NOTICE OR GUIDO RENI.

Guido, the son of Daniel Reni, an excellent musician, was born at Bologna in 1575, and when but nine years old, relinquished the study of music for the purpose of designing figures which afterwards astonished the world. His father, placed him at that early age with Denis Calvaert, a Flemish painter, under whom in a short time he made such progress, that his master sold the pictures his pupil painted, almost without retouching them, and also without remitting him their value. These circumstances induced Guido to leave him, and to join the school of the Carracci. The Carracci readily discovered in their pupil, an uncommon aptitude for painting, Ludovico and Annibal favored him with their friendship, and although having sufficient reason to think, that finally they might become jealous of his success, they neglected nothing, at that time, in regard to developing and perfecting his talent. It was even Annibal, who induced him to quit the gloomy manner of Michael-Angelo Caravageo for another entirely opposite to it, for a style which created astonishment at first, and at last obtained, united suffrages, from all men of taste. One of the most decided evidences of talent in Guido Reni, and almost his constant characteristic, was his manner of painting on a grand scale, with strength, facility, and richness.

Ludovico Carracci, though courteous to his other pupils, ceased to be so towards Guido; jealous of his success, he rendered him so uncomfortable, that Guido at length left his school and worked by himself; he even boldly entered into competition with Ludovico, over whom he was sometimes given the preference, in regard to the execution of public works. At that period, Guido began to make himself known in fresco-painting, and desirous of seeing the master-pieces of that nature, possessed by the city of Rome, he resolved upon undertaking a journey thither, with Albano, his friend and competitor. These two young painters were received at Rome, by Josephin, who, for the purpose of humiliating Michael-Angelo readily obtained employment for Guido, whose brilliant and graceful manner made the faults of his antagonist more sensibly felt. Michael-Angelo revenged himself at first by bitter criticisms, then by scurrilous reproaches, by threats afterwards, and finally Guido received from him a severe wound upon the face.

These outrages filled Guido with grief, he intended to forsake painting for the purpose of selling pictures; but the desire of still showing his capabilities, brought to light, a masterpiece in the Massacre of the innocents. Paul VI, who had already employed Guido in decorating with his productions the chapel of Monte-Cavallo, desired his legate at Bologna, to encourage the return of Guido into Rome; his reappearance there made a great sensation, several cardinals sent their carriages to meet him, as they would have done for the reception of an ambassador. Guido then obtained the execution of extensive works in Sainte-Marie-Majeure, and in many palaces; among his paintings at that time, he produced, his ceiling of Aurora, so celebrated by the engraving made of it by Raphael Morghen. He produced also a noble picture of the Assumption, for the city of Genoa; he had invitations from Mantua

and from Naples; in fine, when he returned to his native place, his pictures were so sought after, that to obtain one it was necessary to bespeak it a long time in advance. Sovereigns even availed themselves of the same means ; and Guido sent pictures to Louis XIII, king of France, to Philip IV, of Spain and to Vladislas, king of Poland. Charles I, of England received from the duke of Mantua, the four pictures of the labours of Hercules, which are now in the Paris Museum.

Among Guido's cabinet pictures, there are a great many Virgins and Magdalenes, half-figures. Guido delighted in painting the heads of women, and particularly their eyes when looking upward. Although his frequent repetition of it, may appear blamable, he ought to be pardoned, because he has so well succeeded in it and, because fine eyes are never more beautiful, than, when in a situation, that develops their forms and fills them with the most brilliant effect. His pictures and grand compositions are above one hundred and forty in number. His drawings are generally upon blue paper, in white and black chalk, and sometimes with a pen and a little water-colour.

Of a lively and agreeable disposition, Guido Reni had a great many pupils, among the most remarkable of whom were Sironi, Cantarini, Flaminio Torre, Ruggieri, Canuti and Ricci.

Independently of music, a favorite relaxation of his, he had another, which was engraving in aqua-fortis; he produced by this means, sixty pieces, remarkable for their light and spirited touch.

Had he profited from the advantages offered him by his talents, Guido Reni would have been the happiest of men ; but afflicted with a fatal passion for gambling, he abandoned himself to it with excess, neither glory, nor repose remained for him; he lost considerable sums, contracted debts that he could not discharge, and thus embittered the remainder of his ex-

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istence. Misery appears to have weakened his talents; for in the latter years of his life, he was obliged to work with precipitation for the most trifling emolument. He died in 1642, at the age of sixty seven, and it is said, in some degree, forgotten by his patrons and forsaken by his friends.





Mignard p.

PIERRE MIGNARD.

HISTORICAL AND CRITICAL

NOTICE

— 10 —

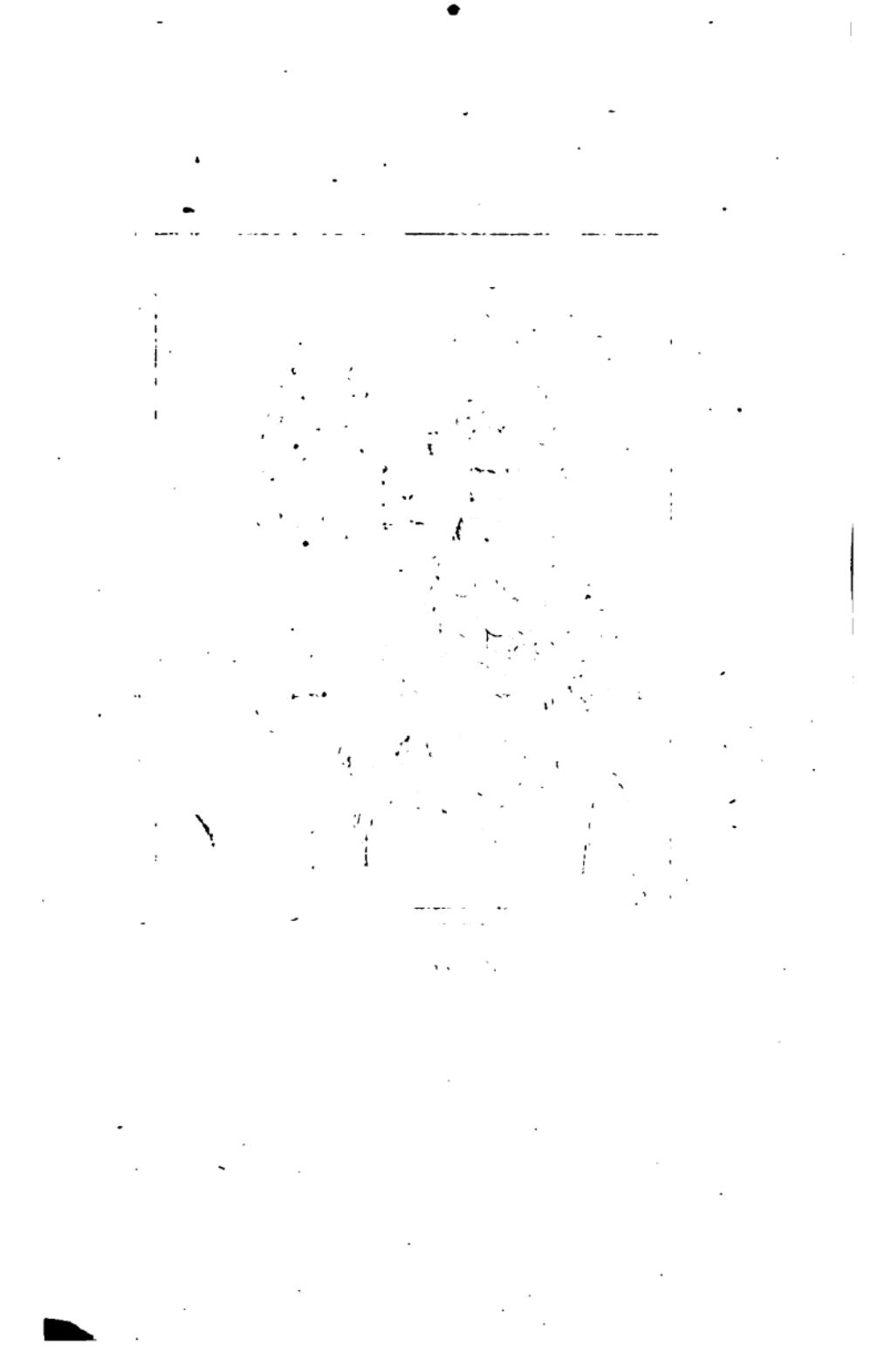
PIERRE MIGNARD.

This artist, so celebrated at the present day, and by reason of the merit of the most able painters of his century, was born in Paris, in 1612. His father, Henry XIV, chose out of a jest elected for him, Henry IV, King of France, Mignard was presented to him with six of his brothers, who were all officers. The prince struck with their extraordinary appearance, said to their father : *Ce ne sont pas des hommes, c'est des brutes d'yeux !* and since that time the name of Mignard has remained with the family.

Mignard had two sons, the first of whom was called Mignard of Avignon, who became a monk, and the second, called Mignard the Beau.

Mignard was born at Paris, and having, at a quick period, been placed with a physician, he soon began to devote himself to studies necessary for his art. In the college of the Benedictines, when he accompanied his master in visiting the church, he drew their attitudes and their expressions; it is even related, that when twelve years of age he produced, in a single picture, the portraits of the physician, of his family, and of his servants, which struck every body with astonishment, and induced his teacher to let him follow his inclination. He was

then sent with a painter of Boulogne, named Le Sueur, to the school of Fontainebleau, established there by Cardinal Richelieu, he studied there the paintings of Rosso, of Fremine, and above all, the beautiful antique statues which then decorated



HISTORICAL AND CRITICAL NOTICE OF PIERRE MIGNARD.

This name, so celebrated at the present day, and by which we know one of the most able painters who flourished during the reign of Louis XIV, arose out of a jest elicited from Henry IV, when Pierre More was presented to him with six of his brothers, who were all officers. The prince struck with their prepossessing appearance, said to their father : *Ce ne sont pas là des Mores, mais bien des Mignards*, and since that time the name of Mignard has remained with the family.

Pierre More had two sons, the eldest, Nicolas Mignard, was entitled Mignard of Avignon, while Peter Mignard, the youngest was called Mignard the Roman.

Pierre Mignard was born at Troyes in 1610. Being a quick child he was placed with a physician ; but instead of devoting himself to studies necessary for obtaining a knowledge of the medical art, when he accompanied his master in visiting the sick, he drew their attitudes and their expressions : it is even said that when twelve years of age he produced, in a single picture, the portraits of the physician, of his family, and of his servants, which struck every body with astonishment, and induced his father to let him follow his inclination. He was placed at first with a painter of Bourges, named Boucher, afterwards he went to Fontainebleau, where he found his brother ; he studied there the paintings of Rosso, of Freminet, and above all the beautiful antique statues which then decorated

the palace, he soon went into the study of Vouet, the only painter, at that period, who had a school of any importance; there in a short time, he became one of Vouet's most distinguished pupils.

The marshal de Créquy, on returning from his embassy to Rome, showed Mignard, some pictures he had brought from Italy; the young painter, inspired by the sight of their beauties, felt there was a superior taste to be followed than Vouet's, and he projected instantly his voyage to Italy. It was in 1636 that he arrived in Rome, where he found Alphonse Dufresnoy, who had been his fellow-student; the friendship they formed together there lasted during their lives.

Pierre Mignard painted both history and portraiture. His reputation was so high even at Rome, that pope Urban VIII desirous of seeing the young Frenchman, employed him to paint his likeness. So great a favor, as may easily be imagined, was the cause of bringing him numerous orders: his Virgins were particularly admired, and received the name of *Mignards*; this must not be taken ironically, but as a proof of the admiration his pictures excited.

Dufresnoy being at Venice, attracted Mignard thither, and his contemplation of the magnificent colorists produced by that country ameliorated much his manner of painting, and increased its vigour. During his stay in Rome, Mignard was chosen in conjunction with Pietro Beretini of Cortona, to paint an altar-piece for the church called Saint-Charles de Catenari: he designed for it saint Charles giving the communion to those infected with the plague. It is said, that wishing on this occasion to study a dead body after nature, he was admitted during the night into a church, where the corpse of a capuchin-father lay, with its face uncovered, according to Italian custom; the painter was alone, the lamp being accidentally extinguished and fear seizing upon him, he endeavoured to recover the door. The person who had introduced him into

the church appeared with a light, soothed his trepidation, and remained near him while he finished his work.

After having passed twenty-two years in Italy, where he married the daughter of a roman architect, Pierre Mignard returned to France; but it was not without regret that he quitted Poussin and Albano. Arriving at Avignon, he remained some time in his brother's house, where he worked at a picture of the Visitation, which we have given at n° 16. He stopped also at Lyons, where he painted the archbishop, M. de Villeroy; he then arrived at Fontainebleau, where cardinal Mazarin presented him to the king and queen. Mignard was fifty years of age at the time; he took portraits of the whole court, and also that of the king, of whom he had painted several previously, at different periods. On the last occasion, while contemplating his model with great attention, the king said to him : *You find me older, Mignard?* — *It is true, sire,* he replied, *I find several additional victories on the brow of your majesty.* Such reparties pleased the taste of Louis XIV, who always expressed a lively interest in Mignard. He ordered him to paint several ceilings at the Tuileries, and also in the small rooms at Versailles. The queen-mother commissioned him to decorate the cupola of Val-de-Grace. He painted there a grand composition in fresco, consisting of more than two hundred figures, where the founderess of this royal abbey is introduced into paradise by sainte Anne, her patron, and by saint Louis.

Monsieur, the king's brother, also patronised the talents of Mignard, and employed him to paint the apartments of Saint-Cloud. So many productions ought to have placed Mignard in the first ranks of the royal Academy, but Le Brun reigned there despotically, and Mignard, who would not stand in the second rank, prefered remaining at the Academy Saint-Luke, which at that time was a society where the names of those were necessarily inscribed, who exercised at Paris the trades of house-painters, picture-gilders, and varnishers.

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In 1687, Mignard was ennobled, and Le Brun being dead in 1690, the king nominated Mignard (at the request of the duke of Orleans) his first painter; then, and in consequence of being placed in that situation, he was elected on the same day academicien, professor, rector, director, and chancellor to the royal Academy of painting.

Of this artist's productions we are acquainted with sixty grand compositions: they are not so rich as Le Brun's, but their colour is more brilliant and more true. The expression of his figures may often be cold and wanting in dignity, but his portraits are harmonious, and remarkable for their truth, and admirable grace. Unquestionably, their number is numerous, but it is much augmented by confounding with his portraits, those, from the hand of his brother. The drawings of Pierre Mignard, less finished than his paintings, are generally in black chalk, with scarcely any shadow. There are some also in three different colored chalks upon grey paper.

Mignard was intimate with the greatest men of his time, such as Racine, Boileau, Scarron, La Chapelle and Molière. He painted the portraits of many among them, and Molière, on his part, testified his gratitude by composing the poem entitled *la Gloire du Val-de-Grace*; but it is worthy neither of the poet's genius, nor the painter's talent.

This artist left no other pupil than Sorlay, whose name is but little known, and finished his career in 1695, at the age of eighty five. He was interred in the church of the Jacobins-Saint-Honoré; his tomb, executed in marble by Desjardins and Lemoine, has since been removed into the cathedral of Saint-Roch.

NOTICE HISTORIQUE ET CRITIQUE SUR RAPHAEL SANZIO.

Il y avait près de trois cents ans que Cimabué, venu de la Grèce à Florence, avait développé dans cette ville les premiers principes de la peinture, lorsque Raphaël, doué d'un génie extraordinaire, surpassa tous ceux qui jusqu'alors s'étaient exercés dans cet art. Trois cents autres années se sont écoulées depuis, sans qu'il se soit trouvé un peintre supérieur à lui, sans même qu'un seul soit parvenu à l'égaler en tout point. Si quelques uns l'ont emporté sur Raphaël dans plusieurs des parties de la peinture, aucun d'eux n'est parvenu à acquérir autant de mérite que lui dans la composition, l'expression, la grace, et surtout dans la pureté du dessin.

Raphaël naquit en 1483 à Urbino, petite ville des états du pape, entre Florence et Rome. Son père, Jean Sanzio, était peintre, mais ses travaux n'ont eu aucune célébrité; il le plaça chez Pierre Vanucci, connu sous le nom de Perugin, peintre d'un talent remarquable à cette époque, et dont la plus grande gloire maintenant est d'avoir formé Raphaël. Dès sa plus tendre jeunesse l'élève fut utile à son maître, et il imitait si parfaitement sa manière de peindre, que dans les tableaux où ils ont travaillé tous deux c'est vainement qu'on cherche à reconnaître la part du maître et celle qui appartient à l'élève.

On ne sait pas positivement à quel âge Raphaël fit son premier tableau, représentant une Assomption de la Vierge, mais

en quittant Pérouse pour la première fois, il fit à *Città di Castello* une Sainte Famille sur laquelle on trouve cette inscription : R. S. V. A. A. XVII. P. *Raphael Sanctius Urbinas anno aetatis XVII pinxit.*

C'est encore dans sa grande jeunesse qu'il fut choisi par Pin-turicchio pour l'aider à peindre des fresques dans la bibliothèque de Sienne, devenue depuis la sacristie de la cathédrale de cette ville. Mais il ne faut pas croire que dans ce travail Raphaël ait eu seulement à faire quelques parties de peu d'importance, Vasari dit positivement qu'il fit les esquisses et les contours de tous les sujets. En effet, il suffit de voir ces belles compositions pour y reconnaître un génie qui ne marchait plus sur les traces de ses prédecesseurs. Jusqu'à Raphaël la peinture n'offrait que pauvreté dans l'invention, maigreul et sécheresse dans le dessin, peu de mouvement, point d'expression, mais beaucoup de naïveté dans les attitudes et de la vérité dans les têtes, qui étaient presque toujours des portraits. Si les premiers travaux de Raphaël se ressentent encore en partie de ces défauts, bientôt il les remplaça par une grâce admirable dans ses compositions, une expression parfaite dans ses têtes, et surtout par une correction de dessin dont les statues antiques nous donnent seules l'exemple. Ces monumens anciens, long-temps cachés aux yeux des artistes, leur furent dévoilés vers la fin du xv^e siècle; ils furent alors retirés des entrailles de la terre pour venir orner de nouveau les palais de Florence et surtout celui de Laurent de Médicis.

Les travaux dont Raphaël s'occupait à Sienne ne furent terminés qu'en 1503; mais il est probable qu'avant cette époque il alla faire un voyage à Florence; cependant il n'y resta pas long-temps, puisqu'il fit pour l'église de Saint-François de Sienne un tableau représentant le Mariage de la Vierge, et sur lequel se trouve la date de 1504.

Dans cette même année Raphaël retourna à Urbin, sa ville natale, et c'est alors que voulant se livrer entièrement à l'étude

des beautés qu'il n'avait fait qu'entrevoir lors de son passage à Florence, il prit la résolution d'y retourner pour y faire de sérieuses études. Il est à remarquer que le jeune peintre, aimé de la duchesse d'Urbin, reçut d'elle une lettre de recommandation pour Soderin, Gonfalonier de Florence; les termes dans lesquels elle est écrite sont tellement honorables, que nous croyons convenable d'en donner ici la traduction.

« Magnifique et très haut seigneur,

« Le porteur de cette lettre sera Raphaël, peintre d'Urbin, qui ayant beaucoup de goût pour son art désire passer quelque temps à Florence pour y étudier. Son père, homme de mérite, m'est très affectionné; le fils est aussi un sujet intéressant et des plus agréables. Pour cela je l'aime fort, et je désire qu'il se perfectionne dans son art. C'est pourquoi je le recommande à votre seigneurie, la priant, pour l'amour de moi, que dans chaque occasion elle lui rende tous les services qui dépendront d'elle; persuadez-vous que tout ce que vous pourrez faire d'agréable et d'utile pour lui, je le tiendrai comme fait à moi-même.

« Jeanne FELTIBA DI ROVERE.

• Urbin, 1^{er} octobre 1504. »

Raphaël avait vingt-un ans quand il vint à Florence pour la seconde fois; il s'y lia bientôt avec Ridolphe Ghirlandaio, Aristote de San-Gallo, et d'autres artistes de son âge; et s'il ne se plaça pas sous la conduite de Michel-Ange et de Léonard de Vinci, sans doute il étudia leurs tableaux aussi bien que les statues antiques, puisque dès lors on aperçoit des changemens dans sa manière de peindre.

Forcé d'aller faire un voyage à Urbin, à cause de la mort de son père et de sa mère, il n'y resta pas oisif; c'est à cette époque qu'il fit pour le duc d'Urbin, Guidobaldo de Montefeltro les deux petits tableaux de Saint George à cheval, et de Saint Michel combattant des monstres, dont on a donné les gravures dans cet

ouvrage, n°s 55 et 73. Il travailla ensuite pour la ville de Pérouse, et fit trois grands ouvrages, l'un pour les Camaldules de Saint-Sévère, représentant la Vierge, saint Jean-Baptiste et saint Nicolas ; il est maintenant en Angleterre : l'autre pour les religieuses de Saint-Antoine consistait en cinq tableaux qui ornaient un autel. Ils ont tous été vendus à différentes époques, et on ne peut dire ce qu'ils sont devenus.

Le troisième tableau était à fresque ; il représente un Christ glorieux, et Dieu le père environné d'anges ou de saints. On y trouve le nom de Raphaël et l'année 1505 ; cependant cette peinture ne fut terminée qu'en 1511, par P. Perugin son maître, probablement parce que Raphaël, tourmenté du désir de retourner à Florence, laissa son travail imparfait. Arrivé dans cette ville, Raphaël y étudia avec fruit les anciennes peintures dont Masaccio avait décoré la chapelle *del Carmine*, et c'est là qu'il puise l'idée de deux de ses tableaux du Vatican. Adam et Ève dans le Paradis, et chassés par l'ange tenant une épée flamboyante. Il profita aussi du talent de Fra-Bartolomeo dit San Marco, et l'amitié qui les unit leur donna les moyens de se donner mutuellement des avis dont ils surent profiter tous deux. Quant à Léonard de Vinci, rien ne prouve qu'il y ait eu des rapports entre Raphaël et lui ; mais en considérant quelques uns des tableaux de cette époque, tel que celui de la Vierge dite *la Belle Jardinière*, il semblerait difficile de croire, comme le dit M. Quatremère de Quincy, « que l'abeille d'Urbin, dans l'élabo ration de son talent, n'avait rien dérobé aux fleurs de Léonard de Vinci. »

La vue des travaux de Michel-Ange, et particulièrement celle de l'admirable carton de la guerre de Pise, a pu aussi servir d'étude à Raphaël, ainsi que ces belles statues antiques dans lesquelles il pouvait étudier le nu ; mais de quelle manière a-t-il pu en faire son profit ? Voilà le secret qui nous est inconnu. Pour s'approprier certaines qualités dans l'imitation des beaux-arts, il est nécessaire d'avoir une sympathie de goût avec le

monument qu'on étudie et de faculté avec celui qui en est l'auteur. C'est ce qui fait qu'un artiste, porté de préférence à l'expression de la grace et de la beauté, paraît tirer un parti peu sensible des modèles de force, de hardiesse et de connaissance anatomique. Michel-Ange trouva dans l'antique la force et la science, tandis que Raphaël donna à son dessin plus de fermeté, sans lui rien faire perdre du gracieux qui était l'essence de son talent.

C'est en 1507, à l'âge de vingt-quatre ans, que Raphaël fit, pour la ville de Sienne, ce charmant tableau de Vierge dont nous venons de parler, et qui fut acquis depuis par François I^r. Dans le même temps il fit le Christ porté au tombeau, admirable composition, qui dénotait tout ce que devait être un jour le peintre qui dès ce début de sa carrière s'annonçait par de telles compositions.

L'année suivante Raphaël se rendit à Rome, où Bramante, son parent, avait proposé au pape Jules II de lui confier la peinture d'une des salles du Vatican, dite la chambre de *la Signature*, dont les peintures se trouvent gravées sous les n°^s 145, 151, 157, 163, 170 et 171. Ces peintures, terminées en 1511, montrent entre elles assez de différence pour qu'on reconnaisse facilement l'ordre dans lequel elles ont été faites : la première a encore un peu de la sécheresse de l'école de Perugin, tandis qu'après un plus long séjour à Rome, Raphaël, par l'habitude de voir et d'étudier l'antique, mit dans sa dernière une pureté et une grace qui ne se trouvent dans aucun autre peintre, même dans Michel-Ange. Le peintre romain n'eut pas besoin de voir la chapelle Sixtine pour y puiser de grandes leçons et améliorer sa manière, puisque, comme l'a démontré M. Quatremère de Quincy dans la vie de Raphaël, les travaux de la salle de la Signature furent commencés en 1508 et terminés en 1511, et que c'est dans cette dernière année seulement qu'on put voir la première moitié des travaux qu'exécutait Michel-Ange dans la chapelle Sixtine.

C'est cependant quelque temps après que Raphaël fit, dans l'église de Saint-Augustin, une peinture du prophète Isaïe, dans laquelle on peut, il est vrai, retrouver quelques rapports avec la manière de Michel-Ange ; mais cela doit prouver la flexibilité du talent de Raphaël, qui dans cette circonstance voulut montrer qu'il savait aussi faire des figures pleines de grandiose. À la même époque il fit le petit tableau de la Vision d'Ézéchiel, dans lequel on trouve réunis tous les genres de beautés, et même une couleur supérieure à celle des tableaux qu'il avait faits jusque alors. C'est aussi vers ce temps qu'il peignit, dans le palais Chigi, cette Galathée, composition pleine de charme, et dans laquelle on croit retrouver le génie de la peinture antique ; puis ce fameux tableau de la Vierge de Foligno, dont il a été question sous le n° 127.

La manière dont Raphaël s'était acquitté de la peinture de l'une des chambres du Vatican lui fit naturellement confier celle des autres, et c'est de 1512 à 1514 qu'il peignit le Miracle de Bolsène, Héliodore chassé du temple, Saint Pierre délivré de prison, et Attila repoussé par les apôtres saint Pierre et saint Paul, tableaux gravés dans cette collection sous les n°s 175, 181, 187 et 193.

León X, prince de la famille de Médicis, dut naturellement avoir pour Raphaël autant de préférence que lui en avait montré Jules II; aussi à la mort de l'architecte Bramante les constructions du Vatican furent-elles confiées au jeune peintre, qui, dans son tableau de l'École d'Athènes, s'était montré savant dessinateur d'architecture. Les fondations de la cour des Loges étaient à peine plantées quand Raphaël eut la direction de cet édifice, qu'il éleva de trois étages, dont l'un fut décoré d'ornemens nommés *grotesques* et *arabesques*. L'idée de cette nature de décoration put bien lui avoir été suggérée par la vue des peintures de ce genre que l'on découvrit alors dans les bains de Titus, mais certainement elles ne furent point copiées d'après des peintures antiques que Raphaël se serait em-

pressé de faire détruire immédiatement, pour dérober au public la connaissance de ses larcins. Son génie supérieur n'avait pas besoin de s'astreindre à copier, et s'il eût cru pouvoir le faire, son caractère avait trop de noblesse pour qu'il cherchât à s'en cacher.

Raphaël eut sur son siècle et sur ses compatriotes un tel descendant, que son école fut plus nombreuse que celle d'aucun autre : « ceux qui auraient pu prétendre à devenir ses rivaux tiraient vanité de n'être que ses disciples, et tous étaient ses amis. Les jalouïes trop communes entre artistes y étaient inconnues ; les rivalités de talent ne tournaient qu'au profit du chef. Sa gloire était comme une propriété commune dans l'intérêt de laquelle venaient se confondre toutes les prétentions particulières. De là cette puissance extraordinaire de talent dont Raphaël disposait comme d'un bien de famille, de là ce concours de ressources en tout genre qui donnèrent à son génie le moyen de se multiplier sous tant de formes diverses. » Il est nécessaire de rappeler ces faits pour expliquer comment Raphaël put entreprendre tant de travaux qui portent son nom, et le portent à juste titre, puisque s'il est vrai que sans de tels secours ils n'auraient pu être terminés, il est encore plus vrai que sans l'influence de son génie ils n'auraient pas pris naissance.

C'est dans la troisième salle du Vatican, dite de *torre Borgia*, qu'on trouve des différences de travaux qui démontrent que Raphaël eut des collaborateurs; cela se voit surtout dans les trois compositions de la Victoire d'Ostie, n° 211; la Justification du pape Léon III, n° 193; le Couronnement de Charlemagne, n° 199; quant à l'Incendie de Borgo Vecchio, n° 205, la beauté de toutes les figures est tellement remarquable, que cela semble être la preuve qu'aucune main étrangère n'y a contribué.

Tandis que Raphaël travaillait au Vatican, il trouva encore le moyen d'exécuter des tableaux à l'huile; l'un d'eux est très remarquable, c'est la sainte Cécile dont nous avons eu occasion de parler dans l'article n° 31; d'autres sont des tableaux

de Vierges si nombreux et si variés, que seuls ils pourraient suffire à faire connaître toute l'étendue et la force de son talent. Nous ne reviendrons pas sur ces tableaux, ayant eu l'occasion d'en parler différentes fois dans les articles 7, 13, 14, 37, 43, 49, 67, 73, 79, 85 et 127. On peut s'en servir comme d'une échelle chronologique, en comparant la belle Jardinière peinte en 1507 dans sa première manière, la Vierge au poisson peinte en 1513, et la belle Sainte-Famille qu'il fit pour François I^{er}, et qui serait son plus beau tableau à l'huile si la Transfiguration n'existaît pas.

C'est aussi vers cette même époque qu'on doit faire mention de l'influence qu'exercèrent les talents de Raphaël sur un art encore dans l'enfance, la gravure sur métal, par le moyen de laquelle on parvient à multiplier les pensées, les inventions des artistes, et à les rendre ainsi une source féconde, où d'autres peuvent puiser sans cesse pour aider leur imagination. Marc-Antoine Raimondi, d'abord élève de François Raibolini de Bologne, était venu chercher à Rome de plus hautes leçons de dessin dans l'atelier de Raphaël. Il sut si bien suivre les traces de ce maître habile, que personne depuis n'a pu atteindre à tant de perfection dans le dessin, mettre autant de finesse dans les extrémités, donner à ses têtes une expression aussi juste, avec des moyens aussi faibles que ceux que présentait l'art à cette époque. En voyant de belles épreuves du Massacre des Innocens et du Jugement de Pâris, de l'Adam et Ève et de la Bénédiction d'Abraham, on ne saurait dire auquel des deux l'art est plus redétable, ou du peintre qui a inventé des compositions si nobles et si gracieuses, ou du graveur qui a su les rendre avec tant de justesse et de précision.

Ayant terminé, en 1517, les peintures de la salle de *Torre Borgia* au Vatican, Raphaël fit le portrait de Léon X, son nouveau protecteur; quelques années auparavant il avait fait celui du pape Jules II, et peut-être est-il bon de dire qu'il ne suffisrait pas à l'éloge d'un tel ouvrage d'y faire remarquer la par-

faite ressemblance des traits, mais qu'on doit dire que c'est un miroir fidèle des mœurs, des passions et du caractère de ce fougueux pontife, dont le portrait faisait dire à Vasari : *Il fait peur comme s'il était vivant.* Celui de Léon X est également surprenant : on ne peut s'empêcher d'y admirer la profondeur du caractère de la tête du pape, la noble simplicité de sa pose, la justesse du maintien, la vigueur du coloris et l'exécution précieuse de tous les accessoires, sur lesquels Vasari s'est étendu, et qu'il a vantés d'une manière tout-à-fait extraordinaire. Il faut encore citer particulièrement, le beau portrait de Jeanne d'Aragon, qui est admiré dans le Musée de Paris. Parmi les autres portraits, au nombre de vingt-quatre, nous nous contenterons de citer ceux de Laurent et Julien de Médicis, le cardinal Bembo, Carondelet, Balthazar Castiglione, et Bindo Altoviti, qu'on a voulu regarder à tort comme le portrait de Raphaël lui-même, et qui, gravé par Raphaël Morghen, a contribué à propager cette erreur. Ce portrait, vendu en 1811 au roi de Bavière, fut alors payé 160,000 francs.

En même temps que Raphaël travaillait aux fresques du Vatican, il faisait des tableaux à l'huile qui lui étaient demandés pour différens pays; c'est vers 1516 qu'il peignit pour le couvent de *Santa-Maria dello Spasimo* le beau Portement de croix qui manqua périr dans une tempête avant d'arriver à Palerme; il fut repêché à Gênes, rendu au couvent qui en était propriétaire, enlevé depuis par le roi d'Espagne Philippe IV, qui indemnisa le couvent par une rente de mille écus, enfin apporté à Paris en 1810, et reporté en Espagne en 1816.

La Visitation de la Vierge, gravée dans ce Musée sous le n° 61, et la Sainte-Famille, qui appartient aussi au roi d'Espagne, paraissent également peints vers le même temps, ainsi que le saint Jean-Baptiste du Musée de Florence, dont nous avons parlé sous le n° 91; enfin, cette Sainte-Famille que Raphaël peignit pour le monastère de Saint-Sixte à Plaisance, et qui, maintenant dans la galerie de Dresde, y est justement

admirée pour la noblesse de la composition, la majesté des expressions, la vigueur du coloris, et la manière large et facile avec laquelle elle est peinte.'

Dès 1514 Raphaël avait succédé à Bramante dans les constructions du Vatican; en 1515 il eut la conduite de l'église de Saint-Pierre, et en 1516 il fut nommé surintendant des édifices antiques de Rome. Ainsi le génie qui l'avait élevé au dessus de tous les peintres, lui permit encore de se faire remarquer comme architecte, et il fit un plan pour l'église de Saint-Pierre; c'est du moins ce que nous apprend une lettre de Raphaël au comte Balthazar de Castiglione, dans laquelle il lui dit : « Notre saint père m'a mis un grand fardeau sur les épaules, c'est la construction de l'église de Saint-Pierre; j'espère n'y pas succomber, d'autant plus que le modèle que j'ai fait plaît à sa sainteté, et a le suffrage de beaucoup de gens de mérite. Mais j'élève mes pensées plus haut, je voudrais trouver les belles formes des édifices antiques, je ne sais si mon vol sera celui d'Icare. »

Pendant un nouveau voyage à Florence, Raphaël donna le dessin de deux habitations également admirables : l'une est le palais d'*egl' Ugucciosi*, sur la place du Grand-Duc, et le palais *Pandolfini*, dans la rue San-Gallo. Il construisit pour lui-même, à Rome, un palais qui fut détruit pour faire place aux colonnades de Saint-Pierre. Enfin il fit bâtir aussi le palais *Caffarelli*, près de Saint-André *della Valle*, les écuries d'Augustin Chigi, le plus riche négociant de l'Italie à cette époque, et aussi une chapelle pour le même Chigi, dans Sainte-Marie du peuple. Ce dernier monument nous donnera encore l'occasion de parler du talent de Raphaël sous un autre point de vue, puisqu'on prétend qu'il fut pour quelque chose dans le travail de la statue de Jonas, qui décore une de ses niches, et qui est due au ciseau de Laurent Lotti, élève de Raphaël.

Si nous avons vu Raphaël faire dans le Vatican des fresques aussi remarquables par leur étendue que par leur beauté, nous pourrons maintenant l'admirer dans des compositions où la

petitesse du cadre ne l'a pas empêché de donner à ses figures toute la majesté et la noblesse convenables. Tels sont les sujets de la Bible, dont il décora les petites voûtes des loges. Il serait trop long de parler de cette suite entière composée de cinquante-deux sujets, mais on ne peut omettre de faire remarquer la première composition, où Dieu débrouillant le cahos, est une figure qui de son immensité, semble occuper un espace sans bornes.

Un autre travail d'un genre bien différent est celui de la fable de Psyché, dont Raphaël embellit le vestibule du palais aujourd'hui connu sous le nom de la *Fornarine*, et qu'avait fait construire ce même Augustin Chigi. Le peintre y a réuni tous les dieux également maîtrisés par l'Amour, dont lui-même sentit l'influence, puisque le propriétaire ne put obtenir de voir terminer ces travaux, qu'en lui permettant d'avoir près de lui cette célèbre *Fornarine* dont la beauté a été retracée par Raphaël, dans plusieurs de ses tableaux.

Des travaux aussi nombreux et aussi importans furent admirés par François I^{er}, qui, protecteur des beaux-arts, voulut avoir en France quelques tableaux du célèbre peintre. C'est alors qu'on vit arriver à Fontainebleau une Sainte Marguerite que le roi, sans doute, avait demandée pour sa sœur Marguerite de Valois. Long-temps placée dans la chapelle de Fontainebleau, on ignore ce qu'elle est devenue; mais nous possédons encore au Musée le sublime Saint Michel, peint en 1517, et la magnifique Sainte-Famille qui porte l'année 1518. Nous ne reviendrons pas sur ces deux tableaux, dont l'un a été donné sous le n° 1, et dont l'autre sera gravé plus tard.

Déjà nous avons parlé de cartons faits pour servir de modèles aux fresques du Vatican, nous avons à parler maintenant de ceux que fit Raphaël pour être envoyés en Flandre, où Richard van Orley et Michel Coxis, ses élèves, eurent à surveiller l'exécution des tapisseries que le pape Léon X voulut avoir, et qui sont maintenant connues sous le nom de tapisseries du Va-

tican. Elles sont au nombre de douze, mais cinq des cartons ont été perdus ; les sept autres, oubliés en Flandre pendant plusieurs années, furent acquis ensuite par Charles I^{er}, roi d'Angleterre, restèrent enfermés dans une caisse au palais de White-Hall, et furent vendus à l'encau avec les autres objets d'art que ce prince avait rassemblés. Cromwell donna l'ordre de les acheter ; ils restèrent ainsi en Angleterre, et plus tard le roi Guillaume les fit restaurer et placer dans une galerie du palais d'Hampton-Court, où ils sont justement admirés comme une suite des plus belles compositions du meilleur temps de Raphaël.

Notre grand peintre donna encore les dessins de quatre grandes compositions pour la salle de Constantin au Vatican ; il paraîtrait même qu'il avait eu l'intention de les peindre à l'huile, du moins on voit deux figures de la Justice et de la Douceur faites par le procédé que venait d'inventer Sébastien del Piombo, tandis que le reste fut peint à fresque plusieurs années après par Jules Romain et François Penni. Enfin Raphaël mit la main à ce magnifique et sublime tableau de la Transfiguration, chef-d'œuvre de la peinture moderne, d'autant plus remarquable que c'est le dernier objet dont se soit occupé le peintre. Peint pour le cardinal Jules de Médicis, alors archevêque de Narbonne, il devait orner la cathédrale de cette ville ; mais la mort de Raphaël dérangea ce projet : le tableau, encore sur le chevalet, se trouvait exposé aux regards du public en même temps que les restes inanimés de son auteur. Il fut placé ensuite au maître-autel de Saint-Pierre in Montorio, vint en France en 1802, puis en 1816 retourna au Vatican, où on le voit maintenant.

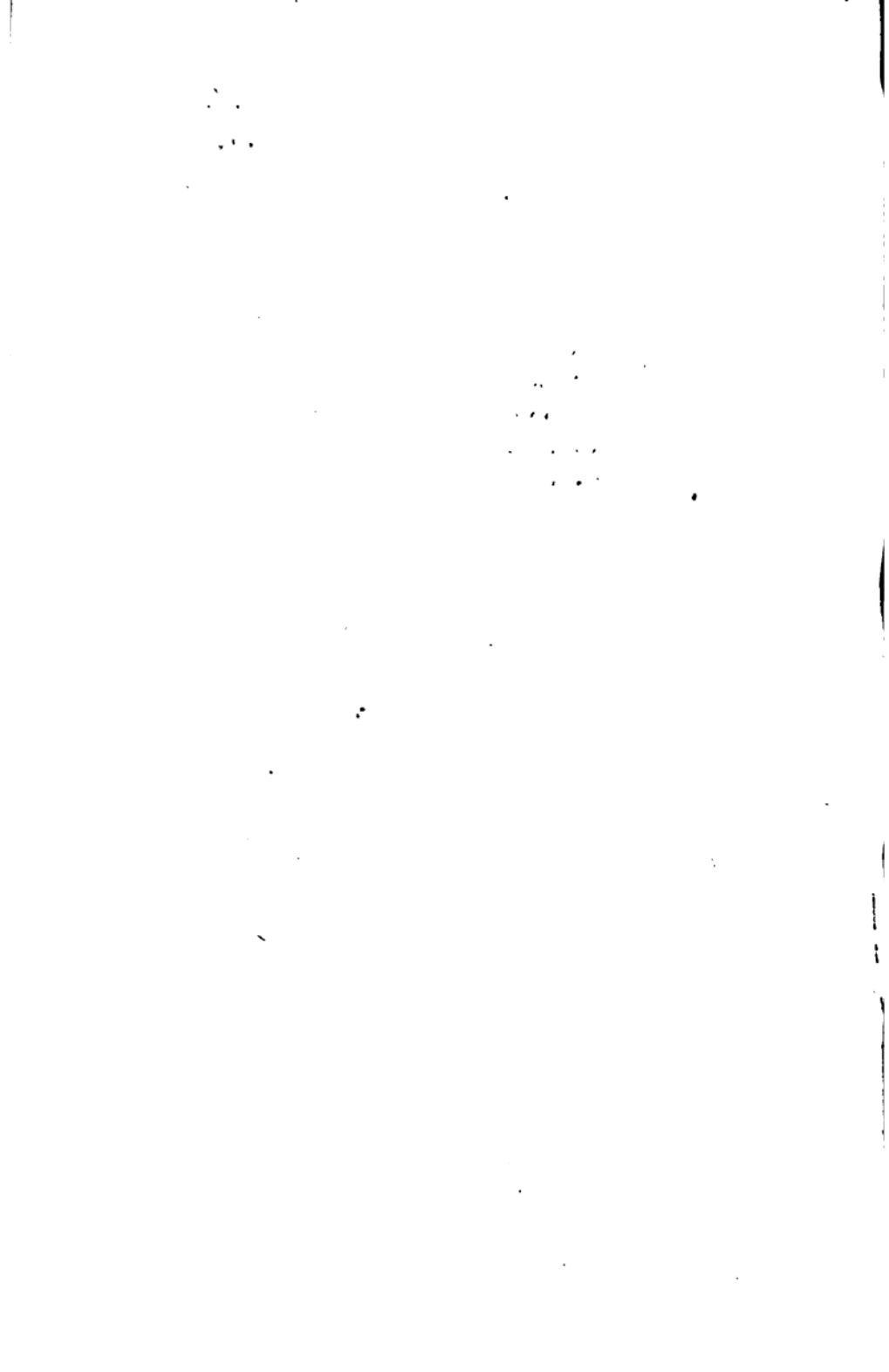
Raphaël avait été fiancé avec Marie Bibiena, nièce du cardinal, mais il éloignait toujours ce mariage, soit dans l'espoir de devenir cardinal, soit peut-être aussi parce qu'un autre sentiment le portait vers d'autres objets. Les plaisirs de l'amour, toujours remplis d'attraits pour Raphaël, l'entraînèrent si loin, qu'un jour, après un excès immoderé, il fut saisi d'une fièvre

violente, dont il laissa ignorer la cause; le médecin ordonna une saignée qui vintachever son épuisement, et le mit bientôt dans un état désespéré, dont il mourut le 7 avril 1520, jour du vendredi saint, qui avait été aussi celui de sa naissance.

Un sentiment universel de douleur et de regrets se répandit dans la ville de Rome; l'un pressentait que l'art de la peinture avait perdu la lumière qui l'éclairait, d'autres croyaient voir la nature en deuil comme si cette mort eût été un fléau du ciel. Balthazar de Castiglione écrivait à sa mère: « Je suis à Rome, mais il me semble ne pas y être depuis que mon pauvre Raphaël n'y est plus. » Un cortège immense d'amis, d'élèves, d'artistes, d'écrivains célèbres et de personnages de tout rang, accompagna le convoi de Raphaël, et son corps fut déposé dans l'ancien Panthéon, suivant le désir qu'il en avait témoigné. Il eut une douceur de caractère et une bonté qui le firent aimer de tout le monde; aussi de tous les peintres aucun n'eut un si grand nombre d'élèves, et nous citerons particulièrement Jules Pippi, dit *Jules Romain*; Jean-François Penni, dit *il Pottore*; Lucas Penni son frère; Perin Buonacorsi, dit *Perin del Vaga*; Jean de Udine; Polydore Caldara, connu sous le nom de *Caravage*; Pellegrini de Modène, Bagna Cavallo, Vincent de Saint-Gimignano, Raphaël del Colle, Timothée et Pierre *della Vita*, Benvenuto Tisi, connu sous le nom de *Garofolo*; Gaudentia Ferrari, Marc-Antoine Raimondi, Balthazar Peruzzi, Michel Coxie et Richard Van Orley.

Raphaël a fait un si grand nombre de dessins, et il en a fait de tant de manières, qu'il serait difficile de dire quelle était celle qu'il employait préférablement; mais il faut rappeler ici qu'on en a fait un grand nombre de copies, et surtout d'imitations qui passent souvent pour être de la propre main du maître.

Ses compositions peintes ou dessinées montent à environ 900, et comme beaucoup de graveurs les ont répétées, son œuvre à la Bibliothèque du roi se compose de plus de 2,500 pièces.



NOTICE HISTORIQUE ET CRITIQUE

SUR

GUIDO RENI.

Fils de Daniel Reni, excellent musicien, Guido naquit à Bologne en 1575, et dès l'âge de neuf ans il négligeait l'étude de la musique pour dessiner des figures qui surprenaient tout le monde. Son père le plaça alors chez Denis Calvaert, peintre flamand, chez qui il fit en peu de temps de tels progrès, que le maître vendait des tableaux de son élève sans presque les retoucher, et aussi sans lui en remettre le prix. Ces motifs déterminèrent Guido à quitter ce maître pour entrer dans l'école des Carraches. Ils ne tardèrent pas à reconnaître dans cet élève les plus rares dispositions pour la peinture ; Louis et Annibal le prirent en amitié; et quoiqu'on ait lieu de penser que dans la suite ils devinrent jaloux de ses succès, ils ne négligèrent rien alors pour développer et perfectionner son talent. Ce fut même Annibal qui le détermina à quitter la manière sombre de Michel-Ange Caravage pour en prendre une tout opposée, qui commença par causer de l'étonnement, et qui finit par réunir les suffrages des hommes de goût. Un des caractères les plus prononcés du talent de Guido Reni, et qui en fait en quelque sorte la physionomie constante, c'est sa manière de peindre à la fois large, facile, ferme et moelleuse.

Louis Carrache, complaisant pour ses autres élèves, cessa de l'être pour Guido ; jaloux de ses grands succès, il lui donna des sujets de mécontentement qui le déterminèrent à quitter son

école et à travailler seul ; Reni osa même entrer en concurrence avec Louis Carrache, auquel il fut quelquefois préféré dans plusieurs ouvrages publics. C'est alors qu'il commença à se faire connaître dans la peinture à fresque ; et le désir de voir les chefs-d'œuvre de cette nature que possédait la ville de Rome le détermina à entreprendre ce voyage avec l'Albane, son ami et son émule. Ces deux jeunes peintres y furent accueillis par Josepin, qui, dans l'intention d'humilier Michel-Ange Caravage, fit promptement obtenir des travaux au jeune artiste, dont la manière brillante et gracieuse fit facilement sentir les défauts de son antagoniste. Celui-ci s'en vengea d'abord par des critiques amères, ensuite par des injures, puis enfin par des menaces, à la suite desquelles Guido reçut une grande balafre sur la figure.

Toutes ces tracasseries causèrent beaucoup de chagrin à Guido Reni, et il voulait quitter la peinture pour se livrer au commerce des tableaux, quand le désir de faire voir encore de quoi il était capable fit éclore un chef-d'œuvre dans le tableau du Massacre des Innocens. Paul V, qui déjà avait fait peindre par Guido la chapelle de Monte-Cavallo, fit faire par son légat à Bologne des démarches auprès de lui pour l'engager à revenir à Rome, où son retour fit une grande sensation, plusieurs cardinaux ayant envoyé leurs carrosses devant de lui comme ils l'auraient fait pour la réception d'un ambassadeur. Guido obtint alors de grands travaux à Sainte-Marie-Majeure et dans plusieurs palais, entre autres son plafond de l'Aurore, si célèbre par la gravure qu'en a faite Raphael Morghen. Il fit aussi un grand tableau de l'Assomption pour la ville de Gênes; fut ensuite appelé à Mantoue et aussi à Naples; enfin quand il revint dans sa patrie, ses tableaux y furent si recherchés, que pour en obtenir il fallait les lui demander long-temps d'avance. Les souverains mêmes recherchaient cet avantage, et Guido envoya de ses tableaux à Louis XIII, roi de France, à Philippe IV, roi d'Espagne, et à Vladislas, roi de

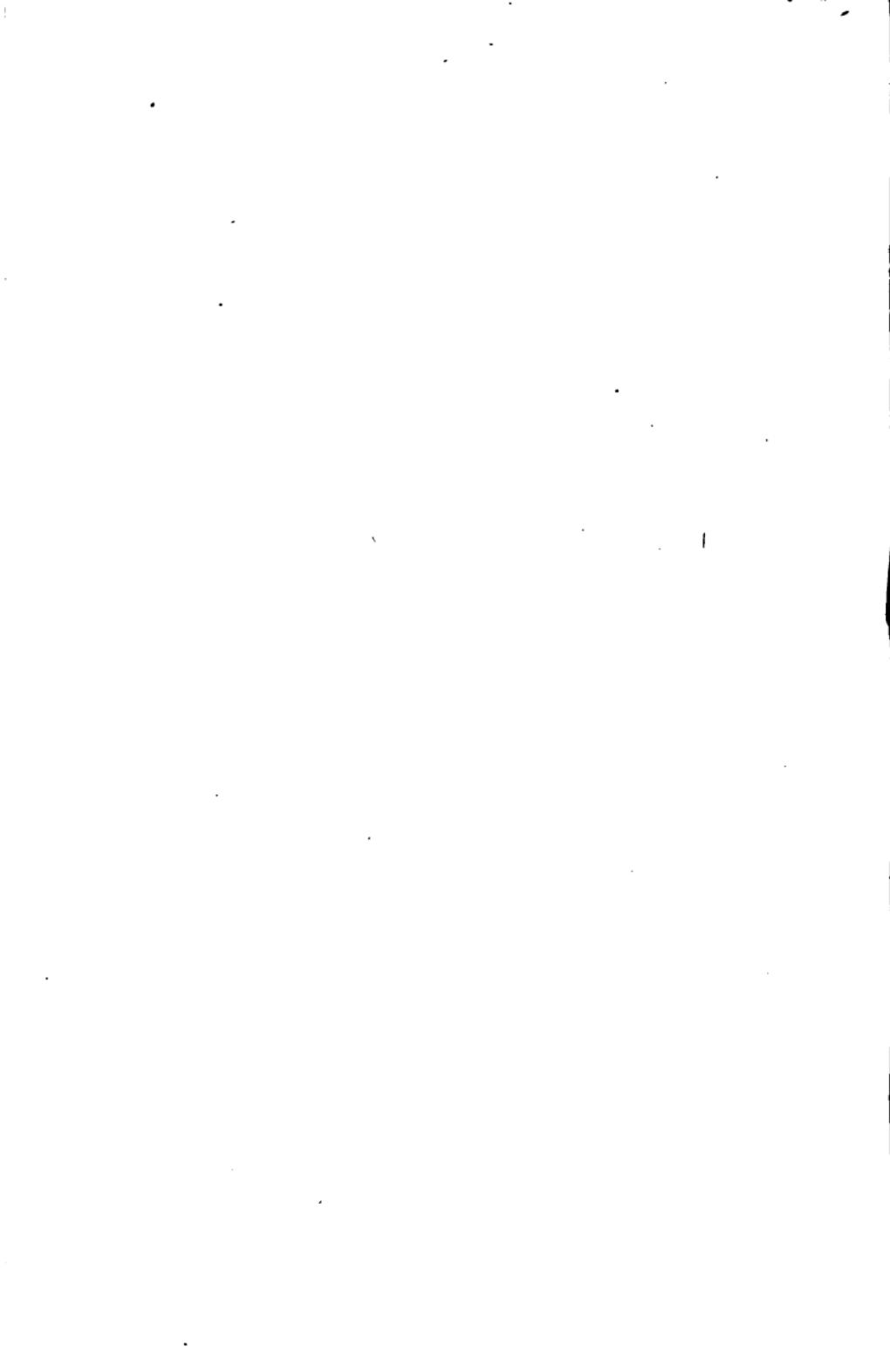
Pologne. Charles I^{er}, roi d'Angleterre, reçut du duc de Mantoue les quatre tableaux des Travaux d'Hercule qui sont maintenant au Musée de Paris.

Parmi ses tableaux de chevalet, on trouve beaucoup de Vierges et de Madeleines demi-figure. Guido aimait à peindre les têtes de femmes, et se plaisait surtout à les représenter les yeux élevés vers le ciel. Quoique ces répétitions puissent paraître blâmables, il faut les lui pardonner, parce qu'elles lui ont réussi, et que de beaux yeux ne sont jamais mieux que dans cette situation, qui déploie toute leur forme, et où ils sont frappés de la plus brillante lumière. Ses tableaux et ses grandes compositions passent le nombre de cent quarante. Ses dessins sont ordinairement au crayon noir et blanc, sur papier bleu; on en voit aussi à la plume avec un peu de lavis.

D'un caractère enjoué et facile, Guido Reni eut un grand nombre d'élèves, parmi lesquels on remarque Sirani, Cantarini, Flaminio Torre, Ruggieri, Canuti et Ricci.

Indépendamment de la musique, qui était un de ses délassemens favoris, il s'en forma encore un autre par la gravure à l'eau-forte, et grava de cette manière soixante pièces qui sont remarquables par une pointe légère et spirituelle.

S'il avait su profiter des avantages que lui offraient ses talents, Guido Reni aurait dû être le plus heureux des hommes; mais atteint de la funeste passion du jeu, il s'y abandonna avec excès; alors il n'y eut plus pour lui ni gloire ni repos; il perdit des sommes considérables, contracta des dettes qu'il ne pouvait acquitter, et mit ainsi le plus grand trouble dans son existence. La misère semblait affaiblir son talent, et dans les dernières années de sa vie il fut réduit à travailler avec précipitation pour obtenir les plus modiques sommes, puis mourut en 1642, à l'âge de soixante-sept ans, on peut dire en quelque sorte oublié de ses protecteurs et abandonné de ses amis.



NOTICE HISTORIQUE ET CRITIQUE SUR PIERRE MIGNARD.

Ce nom, si célèbre aujourd'hui, et le seul sous lequel soit connu l'un des plus habiles peintres du siècle de Louis XIV, n'est qu'un sobriquet donné par Henri IV, lorsque Pierre More lui fut présenté avec six de ses frères, tous officiers. Le prince, frappé de l'agrément de leur figure, dit à leur père : *Ce ne sont pas là des Mores, mais bien des Mignards*; et depuis ce temps le nom leur en resta.

Pierre More eut deux fils, dont l'aîné, Nicolas Mignard, fut connu sous le nom de Mignard d'Avignon, sa résidence habituelle, tandis que l'autre, nommé Pierre, porta le nom de Mignard le Romain.

Pierre Mignard naquit à Troyes en 1610. Fort enfant, il fut placé chez un médecin; mais au lieu de se livrer aux études nécessaires pour l'exercice de cet art, lorsqu'il accompagnait son maître chez les malades, il dessinait leur attitude et leur expression; on assure même qu'à l'âge de douze ans il fit, dans un seul tableau, les portraits du médecin de sa famille et de ses domestiques, ce qui frappa tout le monde d'étonnement, et engagea son père à le laisser suivre son penchant. Il entra d'abord chez un peintre de Bourges, nommé Boucher, et vint ensuite à Fontainebleau où se trouvait son frère. Là il étudia les peintures de Primatice, de Rosso, de Freminet, et surtout les

belles statues antiques qui décoraient alors ce palais, il passa ensuite dans l'atelier de Vouet, le seul peintre d'alors qui eût une école de quelque célébrité, et dont il devint bientôt l'un des élèves les plus distingués.

Le maréchal de Gréquy, revenant de son ambassade de Rome, fit voir à Mignard quelques tableaux qu'il avait rapportés d'Italie; le jeune peintre, échauffé par la vue de ces beautés, sentit qu'il y avait un meilleur goût à suivre que celui de Vouet, et il projeta sur-le-champ le voyage d'Italie. C'est en 1636 qu'il arriva à Rome, où il retrouva Alphonse Dufresnoy, qui avait été son camarade d'atelier, et la liaison qu'ils formèrent alors dura toute leur vie.

Pierre Mignard peignit également l'histoire et le portrait. Sa réputation eut quelque éclat à Rome même, et le pape Urbain VIII ayant voulu voir le jeune peintre français, lui ordonna de faire son portrait. Une telle faveur lui attira, comme on le pense bien, de nombreux travaux; ses Vierges surtout furent admirées, et reçurent le nom de *Mignardes*; ce qu'il ne faut pas prendre en mauvaise part, mais bien comme une preuve de l'admiration qu'on avait pour ses tableaux.

Dufresnoy étant à Venise, chercha à y attirer Mignard, et la vue des grands coloristes de ce pays améliora beaucoup sa manière de peindre, et la rendit plus vigoureuse. Pendant son séjour à Rome, Mignard fut appelé, en concurrence avec Pierre Beretini, de Cortone, pour peindre le tableau d'autel de saint Charles de Catenari : il fit pour cela saint Charles donnant la communion aux pestiférés. On assure que voulant à cette occasion dessiner un cadavre d'après nature, il fut introduit la nuit dans une église où un père capucin se trouvait exposé à visage découvert, suivant l'usage d'Italie; mais le peintre étant resté seul, un accident fit éteindre la lampe, et la peur s'étant emparée de lui, il cherchait à retrouver la porte lorsque son introducteur reparut avec de la lumière, calma sa frayeur, et resta près de lui tandis qu'il achevait son ouvrage.

Après avoir passé vingt-deux ans en Italie, où il avait épousé la fille d'un architecte romain, Pierre Mignard fut rappelé en France; mais ce ne fut pas sans peine qu'il quitta Poussin et l'Albane. Passant par Avignon, il resta quelque temps chez son frère, où il travailla au tableau de la Visitation que nous avons donné sous le n° 16. Il s'arrêta aussi à Lyon, où il fit le portrait de l'archevêque, M. de Villeroy; puis il arriva à Fontainebleau où le cardinal Mazarin le présenta au roi et à la reine. Mignard avait cinquante ans, et c'est alors qu'il fit les portraits de toute la cour, ainsi que celui du roi, qu'il peignit plusieurs fois à différentes époques. A la dernière, comme il paraissait regarder son modèle avec une grande attention, le prince lui dit : *Vous me trouvez vieilli, Mignard.* — *Il est vrai, Sire, je vois quelques victoires de plus sur le front de votre majesté.* De semblables reparties étaient du goût de Louis XIV, qui témoigna toujours un vif intérêt à Mignard. Il lui ordonna de peindre plusieurs plafonds aux Tuilleries, ainsi que dans les petits appartemens à Versailles. La reine-mère le chargea de décorer la coupole du Val-de-Grace. Il y peignit à fresque une grande composition de plus de deux cents figures, où la fondatrice de cette abbaye royale est introduite dans le paradis par sainte Anne sa patronne et par saint Louis.

Monsieur, frère du roi, employa aussi les talents de Mignard, et lui fit peindre ses appartemens de Saint-Cloud. Tant de travaux auraient dû amener le peintre dans les rangs de l'académie royale, mais Le Brun y régnait despotalement, et Mignard ne voulant pas se trouver au second rang, préféra rester à l'académie de Saint-Luc, qui à cette époque était la confrérie dans laquelle il fallait être inscrit pour exercer, à Paris, comme maîtres peintres, doreurs, vernisseurs.

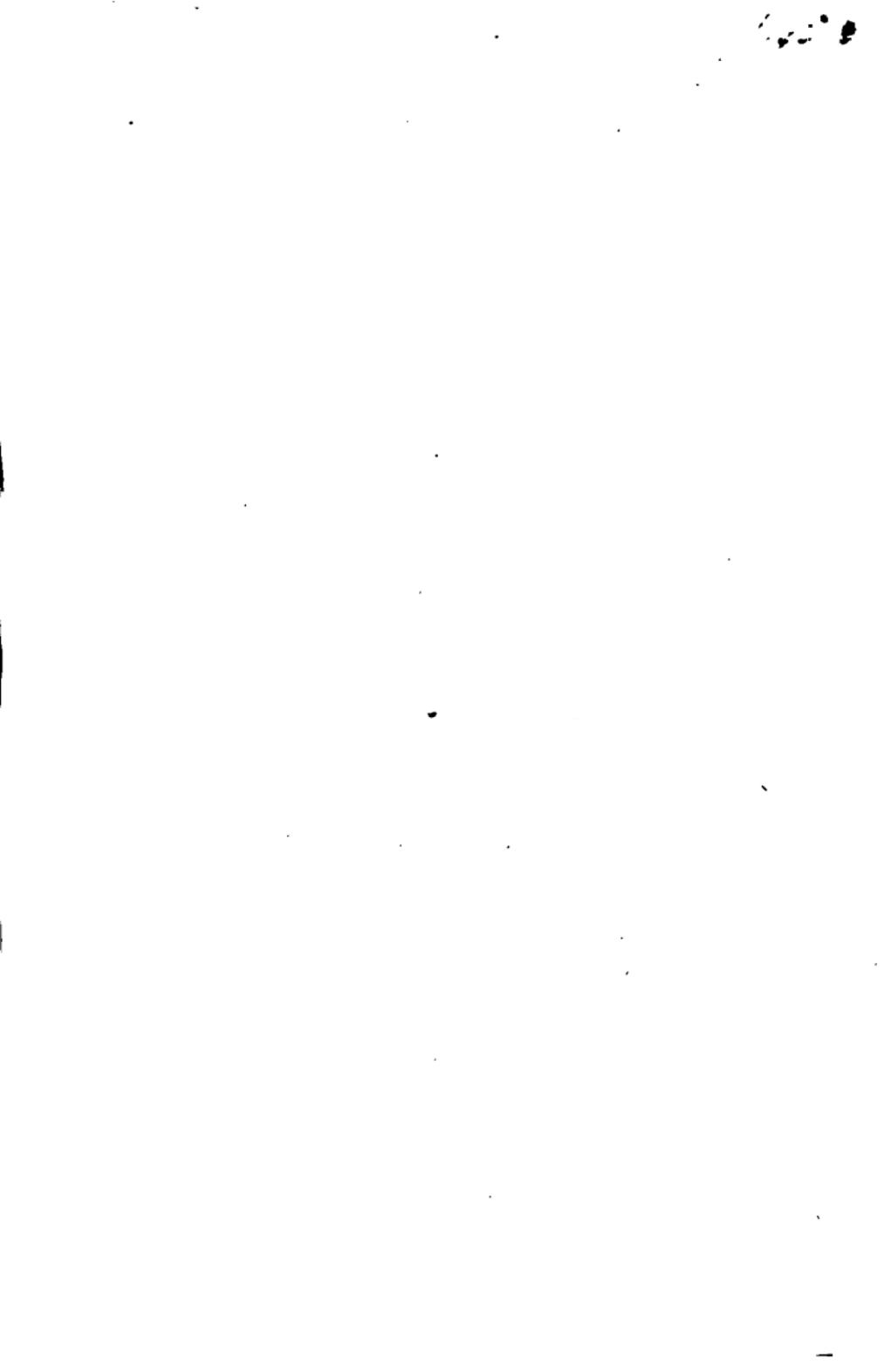
En 1687, Mignard fut anobli; et Le Brun étant mort en 1690, sur la demande du duc d'Orléans, le roi nomma Mignard son premier peintre : alors, et en raison de cette charge, il fut admis

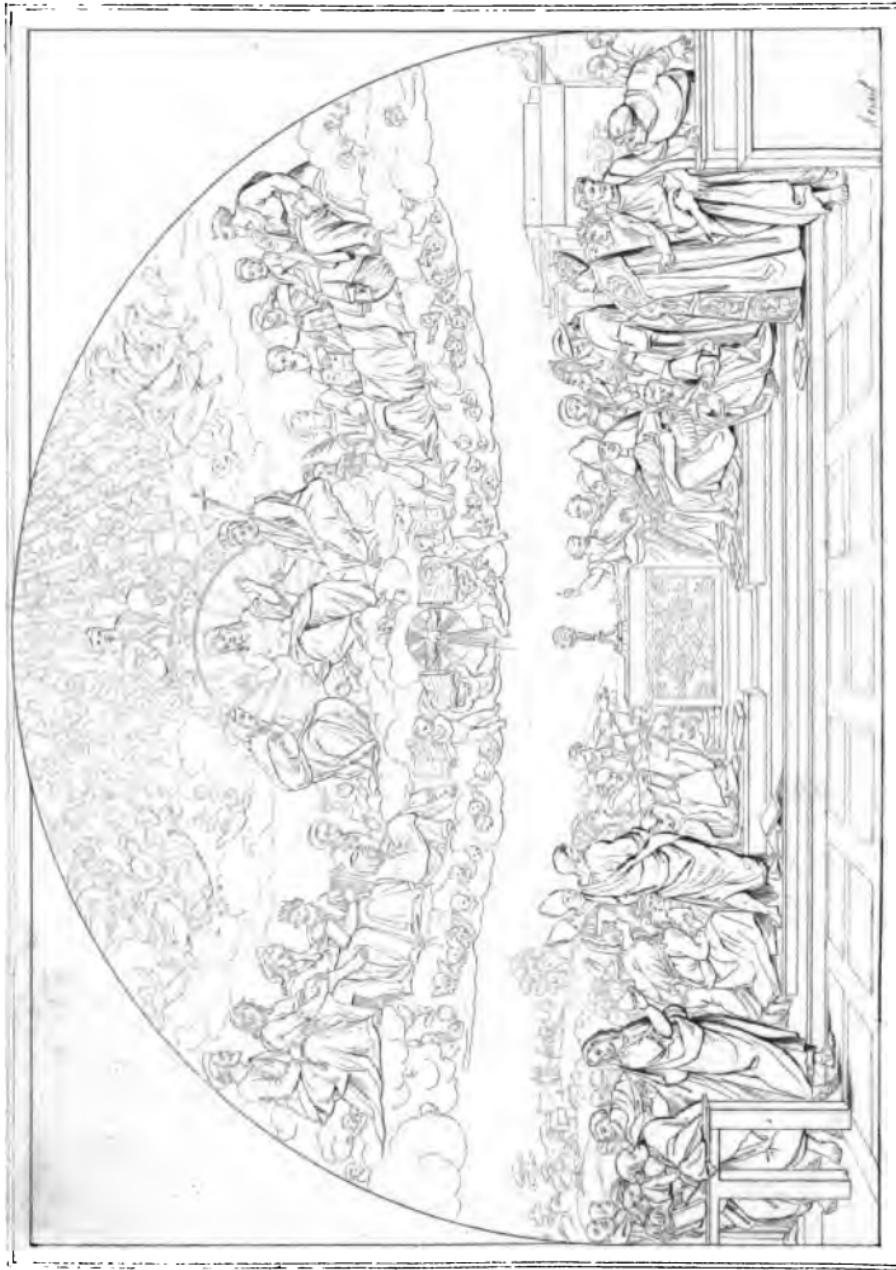
le même jour académicien, professeur, recteur, directeur et chancelier de l'académie royale de peinture.

On connaît de ce peintre plus de soixante tableaux ou grandes compositions : elles ne sont pas aussi riches que celles de Le Brun, mais sa couleur est plus brillante et plus vraie; souvent l'expression de ces figures est froide et manque de noblesse, mais ses portraits sont harmonieux. On y remarque une vérité et une grace admirables. Sans doute leur nombre est considérable, mais on l'augmente encore en confondant avec les siens ceux qui sont de la main de son frère. Les dessins de Pierre Mignard, moins finis que ses peintures, sont ordinairement à la pierre noire, presque sans ombres. Il s'en trouve aussi aux trois crayons sur papier gris.

Mignard vécut dans l'intimité avec les plus grands hommes de son siècle, tels que Racine, Boileau, Scarron, La Chapelle et Molière. Il fit le portrait de plusieurs d'entre eux, et Molière, pour lui en témoigner sa gratitude, composa le poème intitulé *la Gloire du Val-de-Grace*; mais cet ouvrage ne répond ni au génie du poète, ni au talent de l'artiste.

Ce peintre ne laissa d'autre élève que Sorlay, dont le nom est peu connu, et il termina sa carrière en 1695, à l'âge de quatre-vingt-cinq ans. Il fut enterré dans l'église des Jacobins Saint-Honoré; et son tombeau, en marbre par Desjardins et le Moine, a été transporté depuis dans l'église de Saint-Roch.





Raphael p.

1769.

THE HOLY SAW.

ON THE HOLY SAW. VT.

ael, in the 45th years of his age, saw over the page of St. H., and this picture executed in the Vatican in a room called the *camera*, a silent proof of the youth of its author, who painted it completely in the manner of Perugino, and in its style in its appearance, the first of the ornaments we copied in our country by ancient artists, but the best we can believe, by the hand of the great Raphael.

This picture is entitled *the contemplation of the Holy Saw*. Some have asserted, but very weakly, that it was painted by Perugino, but I am of opinion that it was painted by Raphael, every year after he had left his master's school. In this painting, it is to be seen the Virgin Mary, seated on a high throne, on the right side, the same being in Spain before Jesus, in profile crowned with a golden halo, and with the preacher Jerome by her side, in contemplation. Prudentius, who in

his *litanies* entre the saints, calls the Virgin Mary "the great saint Michael, saint Barbara, saint Peter, saint Paul, saint Cecilia, saint Agnes, saint John the Evangelist, saint and blessed Dominic, above all the saints, accompanied by angels and archangels."

Height, 46 feet 6 $\frac{1}{2}$ inches height, 20 feet 6 inches.

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CONTROVERSY

ON THE HOLY SACRAMENT.

Raphael, in the 25th years of his age, was summoned to Rome by the pope Julius II, and this picture was the first he executed at the Vatican in a room called *the Court of Signature*. It gives evident proofs of the youth of its author; the style is dry and completely in the manner of Pérugino; there is even something gothic in its appearance; the crown of glory with some of the ornaments are tipped with gold after the manner of the ancient artists, but the heads are noble and full of expression.

This picture is entitled *the controversy on the Holy Sacrament*: some persons have asserted that it was executed upon the event of Luther's reform, but this is an error, that schism did not occur till several years after, under the pontificate of Leo X. The object of this painting is to represent the greatest of the mysteries in religion. Near the altar are the four fathers of the church, behind them, on the right hand, are saint Thomas, saint Bonaventure, Dante, in profile crowned with aurel, and the celebrated dominican preacher Jerome Savonarole; to the left stands Raphael contemplating Bramante, who is leaning against a rail.

In the centre is Jesus-Christ; to the right are seen, saint John - Baptist, saint Michael, saint Stephen, Moses, saint Mathew, saint Bartholemey and saint Paul; on the other side the Virgin Mary is represented, with saint Laurent, David, saint John the Evangelist, Adam and saint Peter. Above is God the father, accompanied by numerous angels.

Breadth, 26 feet 6 $\frac{1}{2}$ inches; height, 15 feet 11 inches.



DISPUTE DU S^T SACREMENT.

Raphaël, âgé de vingt-cinq ans, fut appelé à Rome par le pape Jules II, et cette peinture est la première qu'il fit au Vatican dans une pièce dite *Chambre de la Signature*. Cette composition se sent encore de la jeunesse de son auteur ; elle est peinte d'une manière sèche, et qui rappelle l'école du Pérugin, on y trouve même quelque chose de gothique ; les auréoles et quelques ornemens sont rehaussés d'or, suivant la coutume des anciens maîtres, mais les têtes sont nobles et remplies d'expression.

On a donné à ce tableau le nom de *Dispute du Saint Sacrement* ; quelques personnes ont prétendu qu'il avait été fait à l'occasion de la réforme de Luther ; c'est une erreur, ce schisme n'eut lieu que plusieurs années après, sous le pontificat de Léon X. Le but de ce tableau a été de représenter le plus grand des mystères de la religion. On y remarque près de l'autel les quatre pères de l'église ; puis derrière eux, du côté droit, saint Thomas, saint Bonaventure, Le Dante, qui est de profil et couronné de lauriers, et le célèbre prédicateur dominicain, Jérôme Savonarole ; à gauche est Raphaël debout, regardant Bramante appuyé sur une barrière.

Dans le haut, Jésus-Christ occupe le milieu ; à droite se voient saint Jean-Baptiste, saint Michel, saint Étienne, Moïse, saint Mathieu, saint Barthélémy et saint Paul ; de l'autre côté sont placés la Vierge, saint Laurent, David, saint Jean-l'Évangéliste, Adam et saint Pierre. Tout en haut est Dieu le père, accompagné d'un grand nombre d'anges.

Larg., 25 pieds ; haut., 15 pieds.



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APOTHEOSE DE S. P. PHILIPPE.

Maurice P.



THE APOTHEOSIS OF S^T PHILIP.

There is not a doubt but this subject was given to Murillo by persons who had a perfect knowledge of the annals of the order of Saint-Francis, which, as is well known, consists of numerous congregations, such as the cordeliers, the capuchins and franciscans. We are ignorant of the scene that is really represented, but we observe to the left the deification of the saint, and tradition informs us it is saint Philip. Many personages have borne that name, and this may be the saint Philip, bishop of Heraclea, who lived in the fourth century, and was condemned to be burned, which circumstance took place, as is believed, about the year 360 during the persecutions of Dioclesian. The great flame, that is represented ascending supports this idea, and in that case the city perceived in the distance is Andrinople. In the group which occupies the right we perceive a franciscan pointing out the event to several persons, who appear struck with admiration.

The head of the monk and that of the other persons is most expressive.

The colouring and shadows are remarkably fine, but we must be allowed to notice a defect in this composition, which is, that the artist has placed all his figures on one side, and on the other a terrible void is observed.

This picture is in the bed-chamher of the duke of Dalmatia
Breadth, 6 feet 1 $\frac{1}{2}$ inches; height, 5 feet 6 inches.



APOTHÉOSE DE SAINT PHILIPPE.

Le sujet de ce tableau a sans doute été donné à Murillo, par quelques personnages ayant une parfaite connaissance des annales de l'ordre de Saint-François qui, comme on sait, se compose de plusieurs congrégations fort nombreuses, telles que les cordeliers, les capucins et les récollets. Nous ignorons quelle est positivement la scène représentée; mais on aperçoit dans le haut à gauche l'apothéose d'un saint, que la tradition donne comme étant saint Philippe. Plusieurs personnages ont porté ce nom : celui-ci pourrait bien être saint Philippe, évêque d'Héraclée, qui vivait dans le IV^e siècle, et fut condamné à être brûlé, ce qui eut lieu, à ce qu'on croit, vers l'an 362, lors des persécutions de Dioclétien. La grande flamme qu'on voit s'élever de ce côté peut bien le faire penser, et dans ce cas la ville que l'on aperçoit serait celle d'Andrinople. Dans le groupe qui occupe la droite on voit un franciscain faisant remarquer cet événement à plusieurs personnes qui paraissent dans l'admiration.

La tête du religieux est des plus expressives, ainsi que celles des autres personnages. La couleur et le clair-obscur sont remarquables, mais il nous sera permis sans doute de faire remarquer le vice de cette composition, où le peintre a placé tous ses personnages d'un seul côté, sans que dans l'autre moitié il se trouve aucune figure pour balancer le groupe.

Ce tableau est dans la chambre à coucher de M. le maréchal duc de Dalmatie.

Larg., 5 pieds 9 pouces; haut., 5 pieds 2 pouces.



卷之三十一

• 196 • 200

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SAINT BRUNO

ASSISTING AT THE SERMON OF RAYMOND DIOCRES.

Le Sueur, in describing the various actions in the life of saint Bruno; has followed reports of ancient chronicles, though he there found many fabulous stories, for instance, that of the pretenary Raymond Diocres. Le Sueur was more easily led away by this legend as it had been consecrated by the office of saint Bruno, from whence it was reformed in the Breviary of Paris in 1607, and later in the roman breviary by Urban I. Still there have been persons who defended it and have published volumes to establish its veracity.

It is said that Raymond Diocres was prebendary of the church of Notre-Dame at Paris, about the middle of the 11 century, he was renowned for his virtues and talents; his preaching always drew a crowded assembly, and there saint Bruno assisted; it is he who is seen standing opposite the pulpit with a book under his arm. This composition bears very much the character of the school of Vouet; the style of Le Sueur is only distinguishable in the draperies, which are simple and very free.

All the subsequent history of saint Bruno has been painted upon wood for the little cloister of the Chartreux at Paris. It has been engraved by Chauveau, inversely from the pictures. In the kings library there is an extremely curious copy, coloured with infinite care, and surrounded with gilt ornaments in relief. This sequel ornamented one of the halls at the Chartreuse of Mont-Dieu near Reims.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO

ASSISTE AU SERMON DE RAIMOND DIOCRES.

Le Sueur, en représentant diverses actions de la vie de saint Bruno, a suivi ce que rapportent les anciennes chroniques, quoiqu'il s'y trouve plusieurs faits fabuleux, tels que l'histoire du chanoine Raimond Diocres : il dut y être entraîné d'autant plus facilement qu'elle avait été consacrée par l'office de saint Bruno, d'où elle fut réformée en 1607 dans le Bréviaire de Paris, et plus tard dans le Bréviaire romain par Urbain VIII. Malgré cela il s'est trouvé des personnes qui ont voulu défendre cette tradition, et qui ont publié des volumes avec l'intention d'en démontrer la véracité.

Raimond Diocres était, dit-on, chanoine de l'église Notre-Dame de Paris, vers le milieu du xi^e siècle; il était renommé pour ses vertus et ses talents; ses prédications attiraient un grand concours de monde, et saint Bruno y assistait : c'est lui qu'on voit debout en face de la chaire, tenant un livre sous son bras. Cette composition tient beaucoup de l'école de Vouet; Le Sueur n'y est reconnaissable que dans ses draperies, qui sont simples et bien jetées.

Toute la suite de l'histoire de saint Bruno a été peinte sur bois pour le petit cloître des Chartreux à Paris ; elle a été gravée par Chauveau en sens inverse des tableaux. Il en existe à la Bibliothèque du Roi un exemplaire extrêmement curieux, colorié avec le plus grand soin, et entouré d'ornemens en relief et dorés. Cette suite ornait une des salles de la Chartreuse du Mont-Dieu, près de Reims.

Haut., 6 pieds ; larg., 4 pieds.



18.11.1998



DEATH OF RAYMOND DIOCRÈS.

The prebendary Raymond Diocrès falling seriously ill, was assisted in his last moments by the masters of the school, by his companions and by his pupils. Saint Bruno appears on his knees overwhelmed by grief, praying fervently for him who had been his master and friend. But while a venerable ecclesiastic is presenting him the cross, the devil appears by his side ready to seize upon his soul.

According to some chronicles Raymond Diocrès died in 1084, but this date does not at all agree with the other events of saint Bruno's, which may serve to show the improbability of the whole story.

Le Sueur, excited by the example of some ancient painters, has allowed himself to represent a double scene, by introducing, in the distance, the funeral of the prebendary; but if it be a fault it is scarcely discernable, whilst beauties of the first order are clearly portrayed in the figure of saint Bruno, which becomes the principal object, by the situation in which it is exhibited, and likewise by the masterly manner in which it is executed.

The succeeding pictures of saint Bruno were executed between the years 16— and 16—, and placed in the little cloister of the Chartreux at Paris. That part of the building falling to decay it was taken down, and the pictures were presented to the king in 1776; they were put upon canvass in 1786, and are at present in the gallery of the Louvre.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



MORT DE RAIMOND DIOCRÈS.

Le chanoine Raimond Diocrès étant tombé grièvement malade fut assisté dans ses derniers momens par les maîtres de l'école, par ses compagnons et par ses élèves. Saint Bruno paraît à genoux, accablé de douleur, priant avec ferveur pour celui qui fut son maître et son ami. Mais, tandis qu'un vénérable ecclésiastique présente la croix au mourant, le démon est au chevet du lit, prêt à s'emparer de son âme.

Ce serait en 1084 qu'aurait eu lieu la mort de Raimond Diocrès, selon quelques chroniqueurs; mais cette date ne s'accordant pas avec les autres événemens de la vie de saint Bruno, elle peut servir à démontrer l'invraisemblance de toute cette histoire.

Le Sueur, entraîné par l'exemple de quelques anciens peintres, s'est permis de représenter une double scène, en montrant dans l'éloignement le convoi du chanoine; mais si c'est une faute, elle paraît à peine, tandis qu'on découvre des beautés du premier ordre dans la figure de saint Bruno, qui devient l'objet principal par la place qu'elle occupe au premier plan, et par la manière dont elle est dessinée.

La suite des tableaux de l'histoire de saint Bruno fut exécutée par Le Sueur entre les années 1645 à 1648, et placée dans le petit cloître des Chartreux de Paris. Cette partie du bâtiment étant devenue mauvaise, on en ordonna la destruction, et les tableaux furent donnés au roi en 1776; ils ont été mis sur toile en 1786, et sont maintenant placés dans la galerie du Louvre.

Haut., 6 pieds; larg., 4 pieds.

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L. David p

NAPOLÉON AU MONT ST BERNARD.

26

NAPOLÉON

AT THE ST. BERNARD.

The following picture is a copy of a general, but it is important to describe a true history of picture.

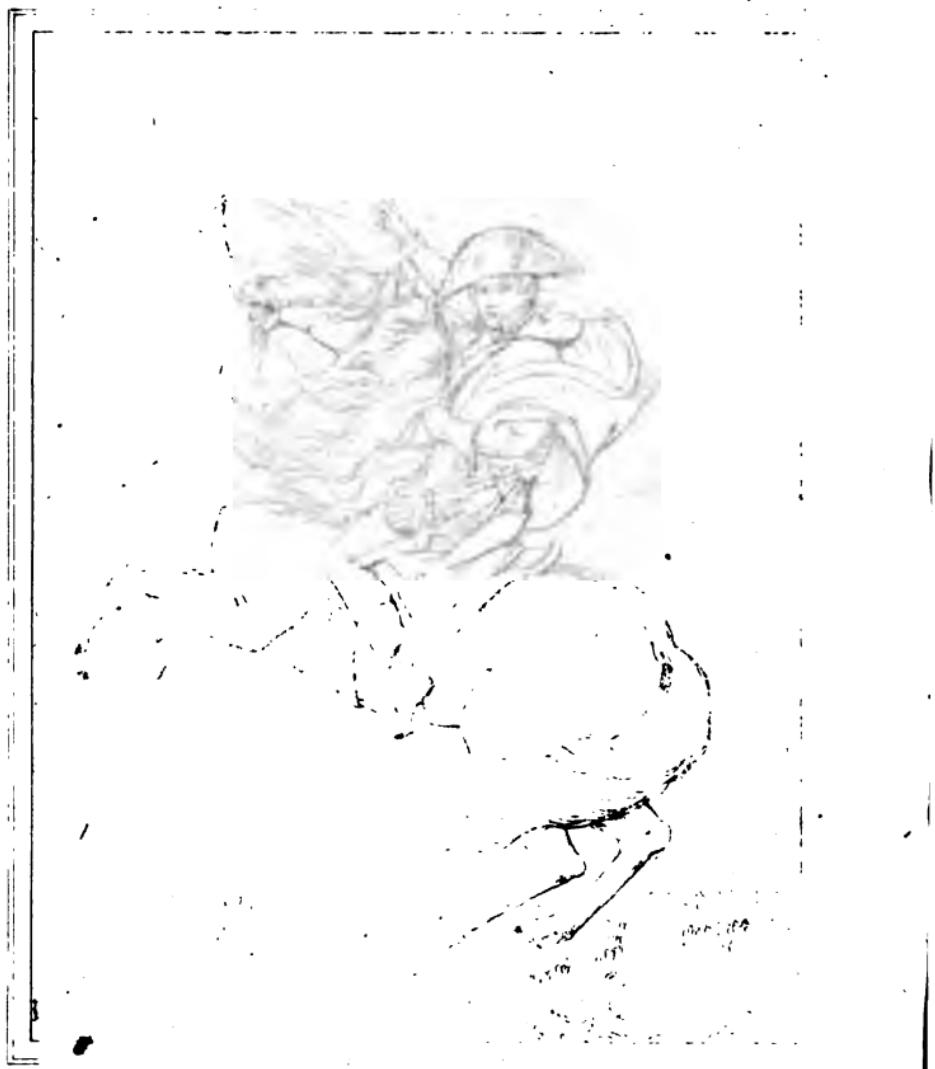
The artist, Marmont, returning to the Duke of Wellington, was anxious at preventing that general from sending, to the English, a representation which should recall their present alliance and victories, in which they themselves had been the heroes. He therefore ordered his aide-de-camp to paint on horse-back, passing mount St. Bernard, the Duke of Wellington, accompanied by his staff, and a general, a division, and a week. Leaving Italy, it crossed the Alps with its baggage, and arrived at General Marmont ordered the canvas to be placed upon a rock covered with trees, and thus had them raised so as to be seen and passed by the marchion paths. In the course of his stay he performed what General Soult has described as a miracle in the preceding year. In three days he only decorated by three officers, four Italiens, 3 Frenchmen, 10 soldiers, a few transports, and one carriage. This singular enterprise placed the name of the hero in that of the general and Charlemagne; and the artist has represented all of them upon the rock itself.

The horse is magnificent, the figure superb, and the drapery and scarlet mantle well executed.

The colours are more striking than is usual in oil works of this class.

Several copies have been taken from this painting.

Height, 8 feet 11 inches; breadth, 7 feet 7 inches.





NAPOLEON AT MOUNT SAINT-BERNARD.

David, ordered to represent a great general, instead of a simple portrait has designed a truly historical picture.

The first consul, after having founded the library at the *Invalides*, was desirous of ornamenting that retreat for study, and of giving to his old warriors a representation which should continually present to their recollection, victories of which they with himself had been the heroes. He therefore ordered David to represent him on horse-back passing mount Saint-Bernard.

On the 7th of March 1800, an army of reserve consisting of 60,000 men had been organized at Dijon, and between the 16th and 29th of May, it crossed the Alps with its baggage and artillery. General Marmont ordered the cannon to be placed in the hollow trunks of trees, and thus had them raised to the most elevated points by the narrowest paths. In the course of a few days he performed what general Suvaroff had not dared to undertake in the preceding year. In this manner the army penetrated by three openings into Italy, and lost very few soldiers, a few transports, and one cannon. This daring enterprise placed the name of the hero on the list with Hannibal and Charlemagne, and the artist has represented each of them upon the rock itself.

The horse is magnificent, the figure superb, and the drapery with a scarlet mantle well executed.

The colours are more striking than is usual in the works of this artist.

Several copies have been taken from this painting.

Height, 8 feet 11 inches; breadth, 7 feet 7 inches.



NAPOLÉON AU MONT SAINT-BERNARD.

David, chargé de représenter un grand général, a trouvé moyen dans un simple portrait de faire un vrai tableau d'histoire.

Le premier consul, après avoir fondé une bibliothèque aux Invalides, voulut orner cette retraite de l'étude et donner à ces vieux guerriers un souvenir des victoires où ils s'étaient trouvés avec lui. Il ordonna donc à David de le peindre à cheval franchissant le grand Saint-Bernard.

Le 7 mars 1800, une armée de réserve de 60,000 hommes avait été organisée à Dijon, et du 16 au 29 mai elle traversa les Alpes avec ses bagages et son artillerie. Le général Marmont fit placer des canons dans des arbres creusés, et parvint ainsi à les hisser aux points les plus élevés par les sentiers les plus étroits. Il exécuta en peu de jours ce que le général Suvaroff n'avait pas osé entreprendre l'année précédente. L'armée pénétra ainsi par trois débouchés en Italie, et ne perdit que peu de soldats, quelques transports et une seule pièce de canon. Ce passage hardi ayant placé le nom du héros à côté de ceux d'Annibal et de Charlemagne, le peintre les a tracés tous trois sur la roche même.

Le cheval est magnifique; la figure est superbe et bien drapée, avec un manteau rouge : la couleur est plus vigoureuse qu'elle ne l'est ordinairement dans les travaux de ce peintre.

Il a été fait plusieurs copies de ce tableau qui a aussi été gravé et lithographié plusieurs fois.

Haut., 8 pieds 5 pouces; larg., 7 pieds 2 pouces.

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AUGUSTE.

July 1822.

ACCUSTUS.

It is now well known that the bust of Augustus which was found at Verulamium, and which it is thought ought to represent the emperor, was not the original bust of the emperor, but a copy of one which had been made by the sculptor, or rather, engraver, Boëtius, of Verulamium, and which was in the possession of the emperor, and which it may be now seen.

It is difficult to determine what personage the statue of Boëtius represents; but the head found at Verulamium, the countenance of which, having been beautily depicted, it is evident, is that of a statue of the emperor. — The bust of the emperor, however, which he went with that of Boëtius, from which it is evident they suit well together, not only in respect to the countenance, but also in many other respects.

The bust of Boëtius is in grecian marble, and stands in the British Museum, and in the bust of the emperor, in the marble of Boëtius.

Height, 18 inches.

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AUGUSTUS.

M. Visconti presumes that this fine statue was executed in Greece, and that it ought to be reckoned among the number of valuable productions of which that country has been despoiled in order to grace Rome; it had, however, long been in the Giustiniani palace at Venice ere it was placed in the Vatican, where it may be now seen.

It is difficult to determine what personage the statuary intended to represent; but the head found at Velletri, the country of Angustus, having been happily adapted, it is now described as a statue of that emperor. In the Giustiniani palace, this statue went with that of *the Sacrificator*, given at n° 138; and indeed they suit well together, not only as respects the posture and the drapery, but also in many other particulars.

This statue is in grecian marble, and has been engraved in the Pio-Clementini museum, and in the museum of antiquities published by M. Bouillon.

Height, 6 feet $7\frac{1}{2}$ inches,



AUGUSTE.

M. Visconti présumait que cette belle statue avait été exécutée en Grèce, et qu'on devait la compter au nombre des précieuses dépouilles enlevées à ce beau pays pour faire l'ornement de la ville de Rome; cependant elle a été long-temps dans le palais Giustiniani à Venise, avant d'être placée au palais du Vatican, où on la voit maintenant.

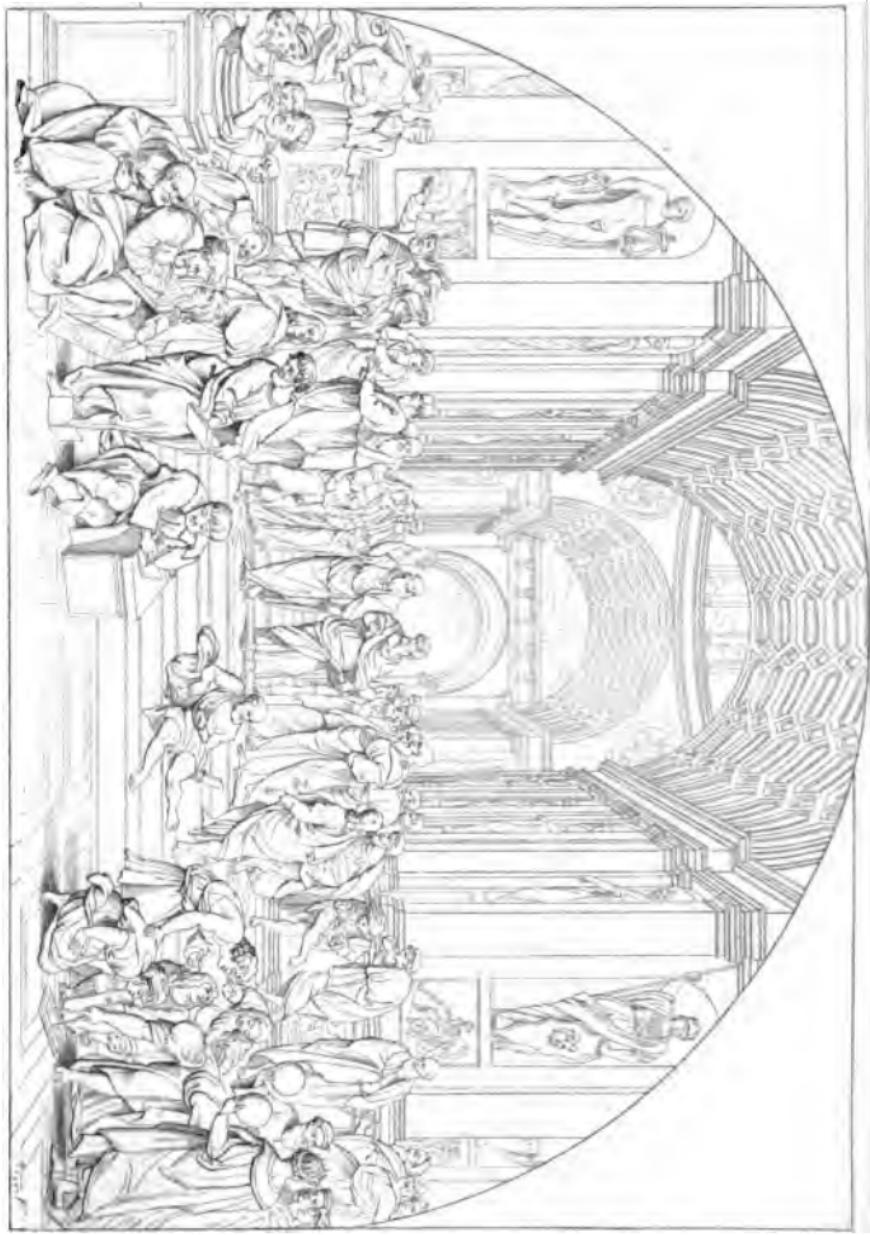
Il serait difficile de savoir quel personnage le statuaire avait eu l'intention de représenter; mais la tête, trouvée à Velletri, patrie d'Auguste, y a été très heureusement adaptée, et maintenant elle est désignée comme une statue de cet empereur. Dans le palais Giustiniani cette statue faisait pendant avec celle du Sacrificateur, donnée sous le n° 138; elle a en effet beaucoup de rapport avec elle, non seulement pour la pose et la masse des draperies, mais aussi pour plusieurs détails.

Cette statue, en marbre grec, a été gravée dans le Musée Pio-Clémentin et dans le Musée des Antiques, publié par M. Bouillon.

Haut., 6 pieds 3 pouces.

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Kopie nach R. S.



251.

EDITION

VOLUME II OF THE CHINESE IN CHINA

In the last chapter I have often mentioned the Chinese in the cities of China. It is now the turn of the Chinese in the country districts. Let us first consider the simple and direct method of the Chinese in their business. This is the method of the Chinese who have the best business opportunities. The Chinese in each personage is a man who has been educated by his parents.

For example, all is simple, like in a Chinese restaurant, and their pupils have also no difficulty in learning the appropriate art to make them good cooks. And the pupils in many different parts of China learn the Chinese to the complete knowledge of the Chinese language. But very difficult, they say, is it to learn this extremely difficult character in a single year. So the pupils have to learn it for two years.

The Chinese who are to travel to America are to go to the Chinese school in his land, is to learn English, and then to go to the United States. To the Chinese school is given a place in his music, Peking.

On the other side, near the state of Alibabas is considered the Alibabas, and demands to go to his school. He is to learn English, and then to go to America. And he is to go to the United States. After three years, the young man will go to America. This is the case of China, a place where

the people are healthy, live long, and die at 100 years.

159



THE SCHOOL OF ATHENS.

It is a vast and a magnificent composition, which of itself gives us the highest idea of Raphael's talents; the school of Athens is the second picture that he executed at Rome, when under 30 years of age; it is in fresco and embellishes the *Court of Signature*, at the Vatican. In the Controversy on the Holy Sacrament, we still perceive the simplicity, and want of expression characteristic of the ancient masters; where the heads are often portraits, where the figures are huddled together, without any arrangement, and where each personage is dressed like the model used by the artist.

Here all is great, all is noble, all is action. A concourse of philosophers and their pupils have assembled in an immense hall, suitably decorated. Plato and Ariosto are standing in the midst: upon the steps, in a reclining position, is seen Diogenes the Cynic; to the extreme left is Archimedes, to whom is given the features of Bramante, the relation and patron of Raphael; this celebrated mathematician is tracing a figure in geometry. The person nearest to him upon his knees is the duke of Mantua; he whose back is towards us, with a crown upon his head and holding a globe in his hand, is Zoroaster, considered as astrologer and king of the Bactrians. To the extreme right are seen Raphael and his master Perugino.

At the other side, near the statue of Apollo, Socrates is conversing with Alcibiades, and demonstrating on his fingers a theorem, including several propositions; in the foreground Pythagoras is seated writing; near this latter group, the young man with flowing locks is the duke of Urbin, nephew to the pope.

Height, 26 feet 6 $\frac{1}{2}$ inches; breadth, 15 feet 11 inches.



L'ÉCOLE D'ATHÈNES.

Vaste et magnifique composition, qui pourrait à elle seule donner la plus haute idée du talent de Raphaël, l'École d'Athènes est la seconde peinture qu'il fit à Rome, n'ayant pas encore trente ans ; c'est une des fresques qui ornent la *Chambre de la Signature*, au Vatican. Dans la Dispute du Saint Sacrement, on trouve encore quelque chose de la simplicité, de la froideur des anciens maîtres, où les têtes étaient souvent des portraits, où les figures étaient placées l'une auprès de l'autre sans aucune liaison entre elles, où chaque personnage enfin restait vêtu comme le modèle dont le peintre s'était servi.

Ici tout est grand, tout est noble, tout est en mouvement. Une foule de philosophes et leurs élèves sont réunis dans une salle immense décorée convenablement. Platon et Aristote sont debout au milieu : à demi couché sur les degrés, est le cynique Diogène ; tout-à-fait à gauche est Archimède, sous les traits de Bramante, parent et protecteur de Raphaël : ce célèbre mathématicien trace une figure géométrique. Près de lui, la figure à genoux est celle du duc de Mantoue ; celle vue par le dos, avec une couronne sur la tête et tenant un globe à la main, est Zoroastre, regardé comme astrologue et roi des Bactriens. Tout-à-fait à droite se voient Raphaël et Péruge, son maître. De l'autre côté, près de la statue d'Apollon, on voit Socrate parlant à Alcibiade, et lui faisant sur ses doigts la démonstration d'un raisonnement à plusieurs propositions ; sur le devant est Pythagore assis écrivant ; debout près de ce groupe, le jeune homme à longs cheveux, est le duc d'Urbin, neveu du pape.

Larg., 25 pieds? haut., 15 pieds?



C. Alari p.

152.

JUDITH.

JUDITH.

The history of the war and its battle-fields are well known. The cause represented was the deliverance of the slaves, and it was fought by men of the best of all motives. The author intended to add the sword with which he fought, and the strength of his soul.

A friend of mine expects this picture may be "original," yet it may more justly be called a copy. It is very like the head of the old man painted after that of the dead General Washington. I see our painter has copied out of the set and copied it. The original is in my own portrait is typical, and the copy is typical, so the reason he substituted his by the very copy to the copy, I suppose in which he

Christopher Gold, called le Broux or le Bross, was born at Vire in Normandy, died in 1360, and is buried in the priory church of St. Peter and St. Paul at Vire. He was a French poet, and wrote in the Provençal language. His best known work is a long poem in Provençal, entitled "Le Roman de la Rose," which is a translation of the Latin "Roman de la Rose" by Guillaume de Lorris.

¹ See also the discussion in section 6.3.

152





JUDITH.

The history of Judith has already been given at n° 100 : she is there represented entering Bethulia ; here she appears the instant after having cut off the head of Holofernes, holding in her extended hand the sword with which she smote the assyrian general.

Although in some respects this picture may be considered historical, yet it may more justly be considered a family picture, since the head of Judith is painted after that of a celebrated beauty named Mazzafirra, of whom the painter was enamoured ; the servant's head is a likeness of Allori's mother, and his own portrait is represented under that of Holofernes, for which reason he suffered his beard to grow, contrary to the custom of the times in which he lived.

Christopher Allori, called le Brouzin, was born at Florence in 1577, and died in 1621. His paintings are few in number, but they exhibit great talent. The present subject is well designed, the shadows finely arranged and the colours brilliant, particularly in the stuffs which appear very rich.

This picture, painted on copper, has been engraved by Alexander Tardieu and Gaudolfi.

Height, $10\frac{3}{4}$ inches; breadth, $6\frac{1}{2}$ inches.



JUDITH.

L'histoire de Judith a déjà été donnée sous le n° 100 : on la voyait dans ce tableau entrant à Béthulie ; dans celui-ci elle est représentée à l'instant où elle vient de couper la tête à Holopherne, et tenant encore en main, l'épée dont elle s'est servi, pour faire périr le général assyrien.

Quoique ce tableau soit historique, sous certain rapport, il peut être considéré comme représentant des portraits de famille, puisque la tête de Judith est faite d'après celle d'une femme nommée Mazzafirra, dont le peintre était amoureux, et qui était célèbre par sa beauté; la tête de la servante est celle de la mère d'Allori, et la tête d'Holopherne est son propre portrait, pour lequel il laissa croître sa barbe contre l'usage du temps où il vivait.

Christophe Allori, dit le Bronzin, naquit à Florence en 1577; il est mort en 1621. Ses tableaux sont peu nombreux, celui-ci dénote un grand talent; il est bien dessiné, le clair-obscur bien senti, et la couleur est brillante, surtout dans les étoffes qui sont d'une grande richesse.

Ce tableau, peint sur cuivre, a été gravé par Alexandre Tardieu et par Gandolfi.

Haut., 10 pouces 6 lignes; larg., 8 pouces 3 lignes.

151



RAYMOND BIQUET,

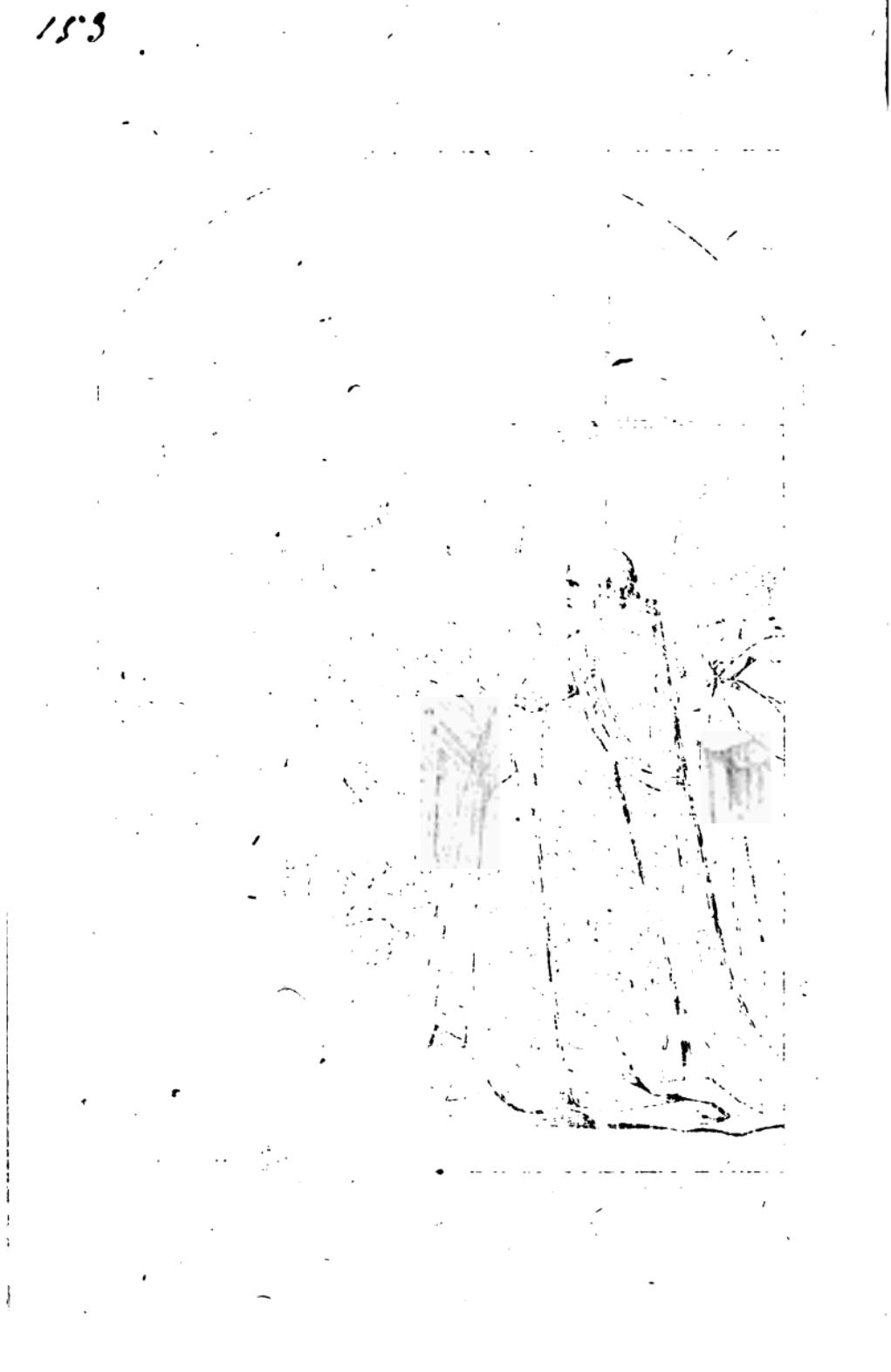
AN VITTING FATHER IN SEASIDE.

The body of the personage, and the sarcophagus in which it was laid, lay a great concern to people to move, and to Raymond Biquet, at which it is said, it was appointed a week; but at the moment the officiating priest recited the lesson out of the book of Job, beginning with these words *inquit mihi*, Raymond Biquet, who had been ordered to announce *Iustus Dei judicatae causa sum* (I am the innocent), an extraordinary event caused the ceremony to be suspended. The body was then deposited in what was called the *holy sepulchre* or Chapel of the deceased, he never, it is said, of his appearance, the ceremony was again entered on the following day, he then answered: *Vero Dei iudicatae causa sum* (in contradiction) the funeral was again suspended, but the next day however, the same phenomenon occurred. The priest, who was named *Justus*, was buried in *Lezardes*, where he had no longer troubling the wise men any more, he was buried so, and not inter his body a holy grammarian, nor any other on the highway.

Saint Bruno, witness of this event, lifted up his spad bands, and implored divine clemency. Le Saucr, in this picture, it is nobly given the different expressions suitable to each person, the head of the saint, however exhibits a singular movement according to which the author of the print shows her wretched, preserving, at the same time, the countenance of a venerable orator. Saint Bruno, profoundly affected, exhibits the fear inspired by so terrible a scene, and his submission to the will of God. *

Height, 6 feet $4\frac{1}{2}$ inches; breadth, 4 feet 3 inches.

153





RAYMOND DIOCRÈS

ANSWERING AFTER HIS DEATH.

The dignity of the personage, and the manner in which he had lived, drew a great concourse of people to the funeral of Raymond Diocrès, at which, it is said, the bishop himself attended; but at the moment the officiating priest read the lesson from the book of Job, beginning with these words *Responde mihi*, Raymond lifted up his head and was heard to pronounce : *Justo Dei judicio accusatus sum* (I am accused). Such an extraordinary event caused the ceremony to be suspended. The body was then deposited in what was called the black chapel or chapel of the damned; however, no sign of life appearing, the ceremony was recommenced on the following day, he then answered : *Justo Dei judicio judicatus sum* (I am condemned). The funeral was again suspended, but on the third day following, the same phenomenon occurred, and the following terrible phrase was heard : *Justo Dei condemnatus sum*. The assistants, no longer doubting the false piety and hypocrisy of Raymond, would not inter his body in holy ground, and it was cast on the highway.

Saint Bruno, witness of this event, lifted up his clasped hands, and implored divine clemency. Le Sueur, in this picture, has nobly given the different expressions suitable to each person. The head of the prebendary exhibits a supernatural movement overcoming death. The officiating priest shows his wonder, preserving, at the same time, the gravity becoming a venerable old man. Saint Bruno, profoundly affected, exhibits the fear inspired by so terrible a scene, and his submission to the will of God.

Height, 6 feet $4\frac{1}{2}$ inches ; breadth, 4 feet 3 inches.



RAIMOND DIOCRES RÉPONDANT APRÈS SA MORT.

La dignité du personnage et la manière dont il avait vécu attirèrent un grand concours de monde aux funérailles de Raimond Diocrès, l'évêque même, dit-on, y assistait; mais au moment où l'officiant récitait la leçon tirée du livre de Job et commençant par ces mots, *Responde mihi*, Raimond leva la tête, et on l'entendit prononcer ces mots : *Justo Dei judicio accusatus sum* (Je suis accusé). Un événement aussi extraordinaire fit suspendre la cérémonie. On déposa le corps dans une chapelle, nommée depuis la chapelle noire ou chapelle du damné; mais aucun signe de vie ne s'étant plus manifesté, le lendemain on recommença la cérémonie, et au même moment le mort répondit : *Justo Dei judicio judicatus sum* (Je suis jugé). Les funérailles furent encore suspendues; le troisième jour le même phénomène se présenta, et l'on entendit cette terrible phrase : *Justo Dei condemnatus sum* (Je suis condamné). Les assistants ne conservant plus de doute sur la fausse piété et l'hypocrisie de Raimond, ne crurent pas devoir placer le corps en terre sainte, et il fut abandonné à la voirie.

Saint Bruno, témoin de cet événement, lève les mains jointes, et implore la miséricorde divine. Le Sueur, dans ce tableau, a su donner des expressions vraies et variées suivant les personnages. La tête du chanoine exprime un mouvement surnaturel, vainqueur de la mort. L'officiant témoigne sa surprise, en conservant cependant la gravité d'un vieillard vénérable. Saint Bruno, profondément ému, montre la crainte que lui fait éprouver ce terrible châtiment, et sa soumission à la volonté de Dieu.

Haut., 6 pieds; larg., 4 pieds.

153



Levi 10:16

SE BENDITO EL PREDICADOR.

154

25978

SAINT BRUNO PRAYING.

The most event that occurred after the death of saint Bruno, and saint Bruno himself comes — return in fact — upon the dangers of this life. He stated that the friend whom he loved, and whose life appeared so exemplary, nevertheless had not been accepted by God. Alarmed therefore for the welfare of his own soul, he prayed to be inspired, and in order to secure his salvation made a solemn vow to quit the world, and give himself in retirement to the service of God.

The whole of these particulars probably are not true, but we may certainly believe that saint Bruno, who from the year 1050 had been connected with the church at Reims, brought accusations against archbishop Maurose (1), whose scandalous conduct obliged the council held at Aix-en-Provence to suspend several of his functions. The probability of the architect of this scheme to usurers might easily induce him to renounce the monastic life, and we shall eventually see the result of his resolution.

Whilst saint Bruno is engaged in his oratory, two men are seated in the back-ground who drew the body of the reprobate into a grave but under a gibbet, and there leave it to the birds of prey.

The figure of saint Bruno is admirable in form, and the only sublone picture so true is it that simplicity and sentiment are the chief merit of this composition.

Height, 6 feet 4 inches; breadth 4 feet 3 inches.

154



SAINT BRUNO PRAYING.

The strange event that occurred after the death of Raymond Diocrès, led saint Bruno to make the most profound reflections upon the dangers of this life ; he feared that the friend whom he loved, and whose life appeared so exemplary, nevertheless had not been accepted by God. Alarmed therefore for the welfare of his own soul, he prayed to be inspired, and, in order to secure his salvation, made a solemn vow to quit the world, and devote himself in retirement to the service of steaven.

The whole of these particulars probably are not true, but we may certainly believe that saint Bruno, who from the year 1055, had been connected with the church at Reims, brought are accusation against archbishop Manassus I, whose scandalous conduct obliged the council held at Autin in 1077, to suspend him from his functions. The persecutions of the archbishop against his accusers might probably induce saint Bruno to embrace the monastic life, and we shall eventually see the result of this determination.

Whilst saint Bruno is engaged in his oratory, two men are beheld in the back-ground who throw the body of the reprobate, not into a grave but under a gibbet, and there leave it abandoned and exposed.

The figure of saint Bruno is admirable, it forms by itself a truly sublime picture, so true is it that simplicity and sentiment are the chief merit of this composition.

Height, 6 feet 4 inches ; breath 4 feet 3 inches.



SAINT BRUNO EN PRIÈRE.

L'étrange événement arrivé après la mort de Raimond Diocres, amène saint Bruno à faire les plus profondes réflexions sur les dangers de cette vie; il pense que celui qu'il a aimé, et dont la vie lui parut exemplaire, n'a cependant pas trouvé grâce devant Dieu. Il s'effraie des dangers que peut courir son âme; il demande au Seigneur de l'inspirer, et il fait vœu de quitter le monde et d'aller s'ensevelir dans la solitude pour ne s'occuper que de son salut.

Les faits dont nous venons de parler sont en partie controvés, mais on peut regarder comme certain que saint Bruno, attaché à l'église de Reims depuis 1055, devint accusateur de l'archevêque Manassé I, dont la conduite scandaleuse entraîna la suspension par le concile tenu à Autun en 1077. Les persécutions de l'archevêque contre ses accusateurs déterminèrent probablement saint Bruno à embrasser la vie monastique, et nous verrons par la suite les effets de cette résolution.

Tandis que saint Bruno est rentré dans son oratoire, on aperçoit dans le fond deux hommes jetant le corps du réprouvé, non pas dans une fosse, mais l'abandonnant à découvert auprès des fourches patibulaires. La figure de saint Bruno est admirable; elle forme à elle seule un tableau sublime, tant il est vrai que la simplicité et le sentiment sont les principaux mérites de la composition.

Haut., 6 pieds; larg., 4 pieds.

NOTA. Cette gravure est en sens inverse du tableau: l'éditeur aurait désiré la faire recommencer, mais il en a été empêché par la difficulté d'effacer et de graver de nouveau une partie d'une grande planche d'acier, sans nuire aux autres sujets gravés sur la même planche.

155



P. Guérin p.

Revel

255.

OFFRANDE À ESCULAPE.

THE CHURCH IN KING EDWARD THE EASY'S TIME

It has been asserted that M. Guérin¹ — the
chief authority of those who contend — made the
charge of heresy against him, and that he was condemned
prosecuted by the church in a future cause before Edward,
without offering thanks to the Pope. But the evidence of
Cronaca² is supported by others, as well as by the
two documents which he himself produced, and
by also of his own manuscript, a serpent which he had placed
in his book, and which he now presents to the public, and
describes.

The serpent, which appears to be a cobra, is
about 5 feet long upon its back, which is plain,
and divided by him in the year X from his birth, into two heads.
The posterior head contains the body, and the anterior
is adorned with four heads of characters, and the
rest of the body is covered with scales.

¹ See the review of Guérin's *Histoire de l'Angleterre sous le règne d'Edouard le Bon*, by J. G. F. Dugdale, in the *Review of Books*, vol. viii, p. 102.

² See the review of Guérin's *Histoire de l'Angleterre sous le règne d'Edouard le Bon*, by J. G. F. Dugdale, in the *Review of Books*, vol. viii, p. 102.

5.51





THE OFFERING TO ESCULAPIUS.

It has been asserted that M. Guérin took the subject of this picture from one of Gesner's idyls, but it is improbable. Gesner speaks of an old man who thanks the gods for having prolonged his life; while in this picture is represented a convalescent offering thanks to Esculapius for the restoration of his health. He is supported by his two sons who unitedly offer up their acknowledgements, his young daughter testifies her surprise and joy, on seeing a serpent eat of the fruit placed upon the sacred altar, which convinces them their prayers had been accepted.

This picture, which appeared at the exhibition, was presented by M. Guérin upon his receiving the prize for emulation, obtained by him in the year X for his picture of Phèdre.

The painter has shown himself a skilful artist, his heads are all remarkable for their beauty of character, and truth of expression; but the drapery in which the old man is enveloped appears too cumbersome.

Height, 10 feet $4\frac{1}{2}$ inches; breadth, 6 feet $9\frac{1}{2}$ inches.

4



OFFRANCE A ESCULAPE.

On a prétendu que M. Guérin avait pris dans une idylle de Gesner le sujet de ce tableau, mais je crois que c'est une erreur; car Gesner parle d'un vieillard qui remercie les dieux de la prolongation de ses jours, tandis qu'ici c'est un convalescent venant remercier Esculape de lui avoir rendu la santé. Il est soutenu par ses deux fils qui joignent leurs actions de grâce à celles de leur père; sa fille, plus jeune, témoigne sa surprise et sa joie de voir le serpent se repaître des fruits placés sur l'autel du dieu, qui par ce moyen leur fait voir que leurs vœux sont exaucés.

C'est au salon de l'an XII que fut exposé ce tableau, donné par M. Guérin pour le prix d'émulation qu'il avait obtenu en l'an X sur son tableau de Phèdre.

Le peintre s'est montré dessinateur habile; ses têtes sont toutes remarquables par la beauté de leur caractère et la vérité de leur expression. Cependant, s'il est permis de critiquer, on pourra dire que la draperie dans laquelle est enveloppé le vieillard a paru trop pesante.

Haut., 9 pieds 10 pouces; larg., 6 pieds 5 pouces.



UN DES FILS DE NIOBÉ.

A SIGN OF NATURE.

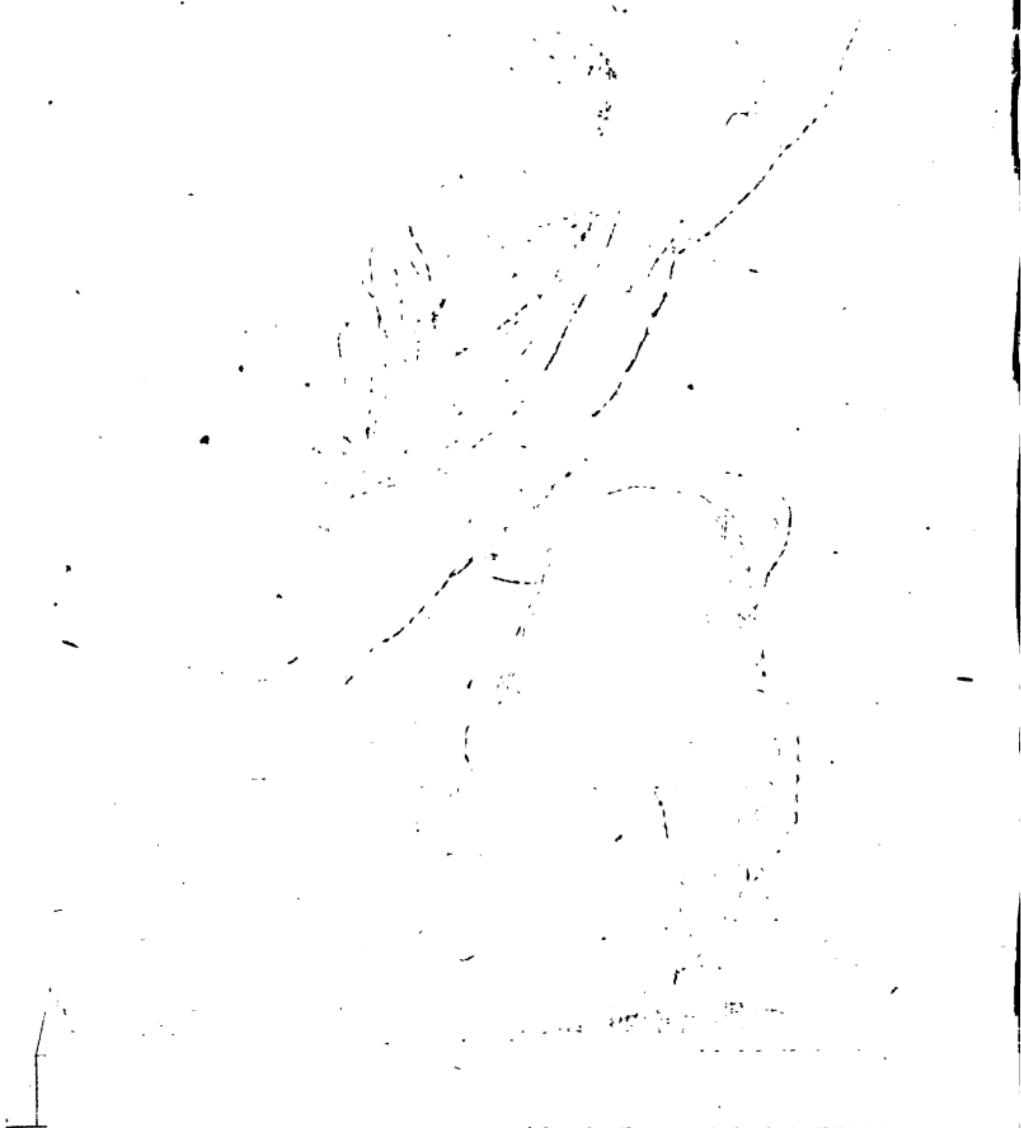
The first of the signs in the Chinese calendar is the Ox, which is often retraced in history of another whose followers, in the success of the person concerned, seem of the Ox. This sign is also called the Bull. In India, the priests and their inmates, and they were transported to India, and released in solitude, — supposedly to receive knowledge of the spiritual world. The T'ang dynasty who became emperor in 618, and the Tang emperor, died 11.

The oxen hero is usually covered with a broken mangle, and is said to be in his last moments about to die. His last moments are yet unopened by the sharp claws of the happy family, and is in the act of telling them how he will proceed to the ardent youth with whom they are so concerned.

The oxen is the symbol of the righteous, and is a part of the patriarchal, and also a part of the maternal, and the maternal.

There is no difference in animal sign, but the animal of influence is to the above.

The animal of influence is





A SON OF NIOBE.

In n° 72 we have already seen one of Niobe's sons; we will not now retrace the history of a mother whose misfortunes form the subject of the very considerable group of which this figure forms a part. The city of Medici in Rome once possessed those statues, but they were transported to Florence and placed in a saloon built purposely to receive them, by order of the grand-duke of Tuscany, who became emperor in 1790, under the name of Leopold II.

The young hero is simply covered, with a loose mantle called *læna*. His position seems to indicate that he is about to climb a rock, but he appears as yet uninjured; he stops, contemplates his unhappy family, and is in the act of telling them from whence proceed the arrows by which they are overwhelmed.

The extremity of the right-hand, the nose, lips, a part of the left ear, and also a part of the left foot are of modern restoration.

There is at Florence an ancient copy of this statue; but it is much inferior to the above.

Height, 4 feet 3 inches.



UN FILS DE NIOBÉ.

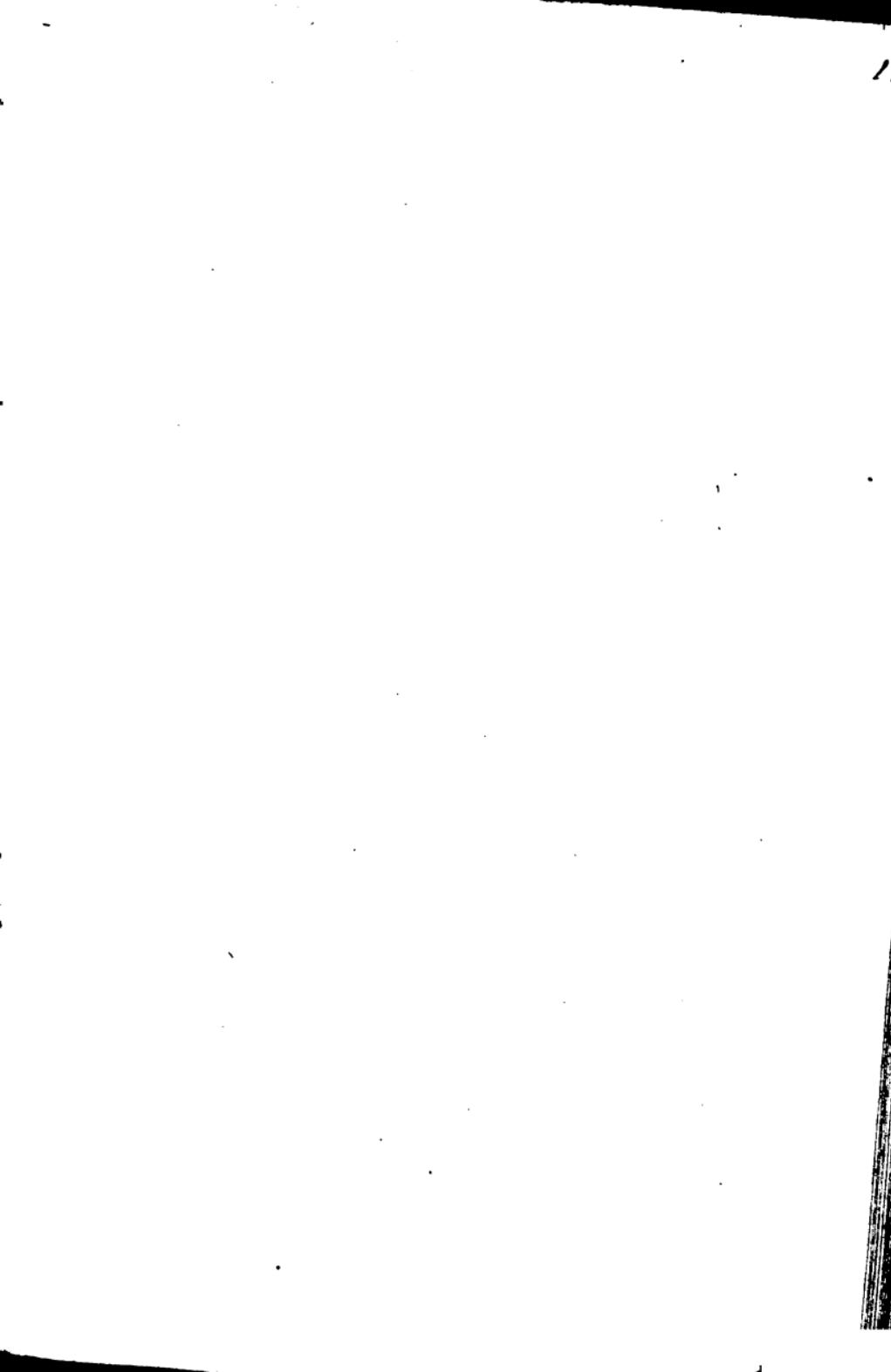
On a déjà vu, sous le n° 72, l'un des fils de Niobé, et nous ne reviendrons pas sur l'histoire de cette mère dont les malheurs font le sujet du groupe le plus considérable de l'antiquité, puisqu'il est composé de seize figures. Ces statues se trouvaient autrefois à Rome, dans la villa Medici; elles ont été transportées à Florence, et placées dans un salon, que fit construire après le grand-duc de Toscane, devenu empereur en 1790, sous le nom de Léopold II.

Le jeune héros, presque nu, n'a d'autre vêtement que le manteau nommé *læna*. Sa pose semble indiquer qu'il cherchait à gravir un rocher ; mais il ne paraît pas encore frappé, il s'arrête, et, regardant sa malheureuse famille, il semble lui indiquer de quelles mains partent les traits dont elle est accablée.

L'extrémité de la main droite, le nez, les lèvres, une partie de l'oreille gauche et une partie du pied gauche, sont des restaurations modernes.

Il existe à Florence une copie ancienne de cette statue ; mais elle est bien inférieure à celle-ci.

Haut., 4 pieds,





LE PARNAZZE.

Lugard P.

3 MASS.

It is recommended in the following paragraphs which are extracted from the *Code of Ethics* of the American Bar Association that all members of the Bar should observe the following rules:

and for 100 percentiles, a class which he did not belong to, he did not possess sufficient knowledge to render his answer correctly. It may just be remarked that the test score of 100 percentiles is the same as the mean of all the subjects of the same age.

In a court of law, if the accused is found guilty, he is sentenced by the judge, and by the rest of the accused, and the sentence is carried out. However, in the case of a criminal, the punishment is carried out by the criminal himself, and it is the criminal who decides what kind of punishment he deserves. The criminal is typically held in a uniform, it is believed, that the criminal's punishment was to give him a chance to reflect on his wrongs, and prepared greater sensitivity for further crimes.

157



PARNASSUS.

After having represented Theology and Philosophy, Raphael consecrates his works to the Muses. These paintings are in fresco, they likewise ornament *the Court of Signature* at the Vatican and the inscriptions placed in the embrasure of the window inform us, that these designs were completed in 1511, under the pontificate of Julius II.

Raphael united in his drawings a pure taste, with an ardent imagination accompanied by all the grace and nobleness of antiquity, instead of following the paltry and mean style of the painters his predecessors. Nevertheless, with this exquisite taste, he did not possess sufficient knowledge to enable him always properly to render his inexhaustible stock of ideas, and it is but just to remark, that he was sometimes assisted, and even directed by persons of great merit, such as Ange Politién, the count Balthazar Castiglione, cardinal Bembo, and even the illustrious Leo X; and there is still extant a letter written by Raphael to Ariosto, consulting him relative to the paintings of that hall.

In the midst of mount Parnassus is Apollo accompanied by the Muses, and surrounded by the best of the ancient and modern poets. To the left is Homer reciting his Iliad, behind are Virgil and Dante, near to whom is a figure which is that of Raphael. We cannot forbear remarking here the singularity of the figure of Apollo holding a violin; it is asserted that the design of the author was to give a reminiscence of a musician of his day, who had acquired great celebrity upon that instrument.

Breadth, 22 feet 3 $\frac{1}{2}$ inches; height, 14 feet 11 inches.



LE PARNASSE.

Après avoir représenté la Théologie et la Philosophie, Raphaël a consacré ses travaux au souvenir de la Poésie. Cette fresque orne aussi la *Chambre de la Signature* au Vatican, et les inscriptions placées dans l'embrasure de la fenêtre font voir que ces peintures ont été terminées en 1511 sous le pontificat de Jules II.

Raphaël sut joindre à un dessin pur le mérite d'une imagination ardente, et celui d'une composition sage, dans laquelle on retrouve toute la grâce et la noblesse de l'antique, au lieu de la petitesse et de la mesquinerie des peintres ses prédécesseurs. Cependant, avec un sentiment exquis, il ne possédait pas l'instruction nécessaire, pour toujours bien rendre les nombreuses idées dont il s'est occupé, et il est bon de rappeler ici qu'il fut aidé et quelquefois dirigé par des personnages d'un grand mérite, tels que Ange Politien, le comte Balthazar Castiglione, le cardinal Bembo, et même l'illustre Léon X. On connaît même une lettre de Raphaël, dans laquelle il consulte l'Arioste relativement aux peintures de cette salle.

Sur le milieu du mont Parnasse est Apollon, accompagné des Muses, et entouré des principaux poëtes de l'antiquité et des temps modernes. A gauche on remarque Homère récitant son Iliade, derrière lui Virgile et le Dante; près d'eux se trouve une figure qui est celle de Raphaël. On ne peut se dispenser de faire remarquer ici la singularité de la figure d'Apollon tenant un violon: on assure que le peintre ne l'a fait que pour rappeler un musicien de son temps, qui avait acquis une grande célébrité sur cet instrument.

Larg., 21 pieds ; haut., 13 pieds 6 pouces.

158



G. Reni p.

158.

LA CHARITÉ.

By J. R. HARRIS, JR., and W. E. COOPER, JR., Department of Soil Science, North Carolina State University, Raleigh, North Carolina

INTRODUCTION

The use of pine needles as a mulch has been reported by several investigators. The results of these studies have been conflicting. Some workers have found that pine needles were beneficial to the growth of cotton, while others have found them to be detrimental. The results of these studies have been summarized by Cooper (1952).

The objective of this study was to determine the effect of pine needles as a mulch on the growth and yield of cotton.

The results of this study will be compared with those of other workers who have studied the use of pine needles as a mulch.

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158



CHARITY.

Charity , one of the three theological virtnes of the christian religion , is also a virtue common to all times and to all countries. No religious emblem appears in this picture; yet that holy feeling is conveyed in the expression of a female's solicitude for three children. In this painting , Guido Reni has been too free with a greenish color not very agreeable, yet he has shed over his composition that grace peculiar to himself. The great care he has taken in drawing the eyes well , enabled him to throw into them a varied expression, suitable to the character of each figure.

Engraved by J.-S. Klauber.

Height , 4 feet $11\frac{1}{2}$ inches; breadth , 3 feet $3\frac{1}{2}$ inches.



LA CHARITÉ.

La charité, l'une des trois vertus théologales dans la religion chrétienne, est aussi une vertu de tous les temps et de tous les pays. Rien ici ne présente un emblème religieux ; mais l'expression d'une femme prenant soin de trois enfans, n'en est pas moins une composition pleine de sentiment. Guido Reni dans ce tableau s'est laissé aller à une couleur verdâtre peu agréable, mais il a su conserver dans sa composition la grace qui lui est particulière. Le soin extrême qu'il mettait à bien dessiner les yeux, l'a engagé à leur donner des expressions variées, suivant le caractère de chaque figure.

Ce tableau a été gravé par J.-S. Klauber.

Haut., 4 pieds 8 pouces ; larg., 3 pieds 5 pouces.

159



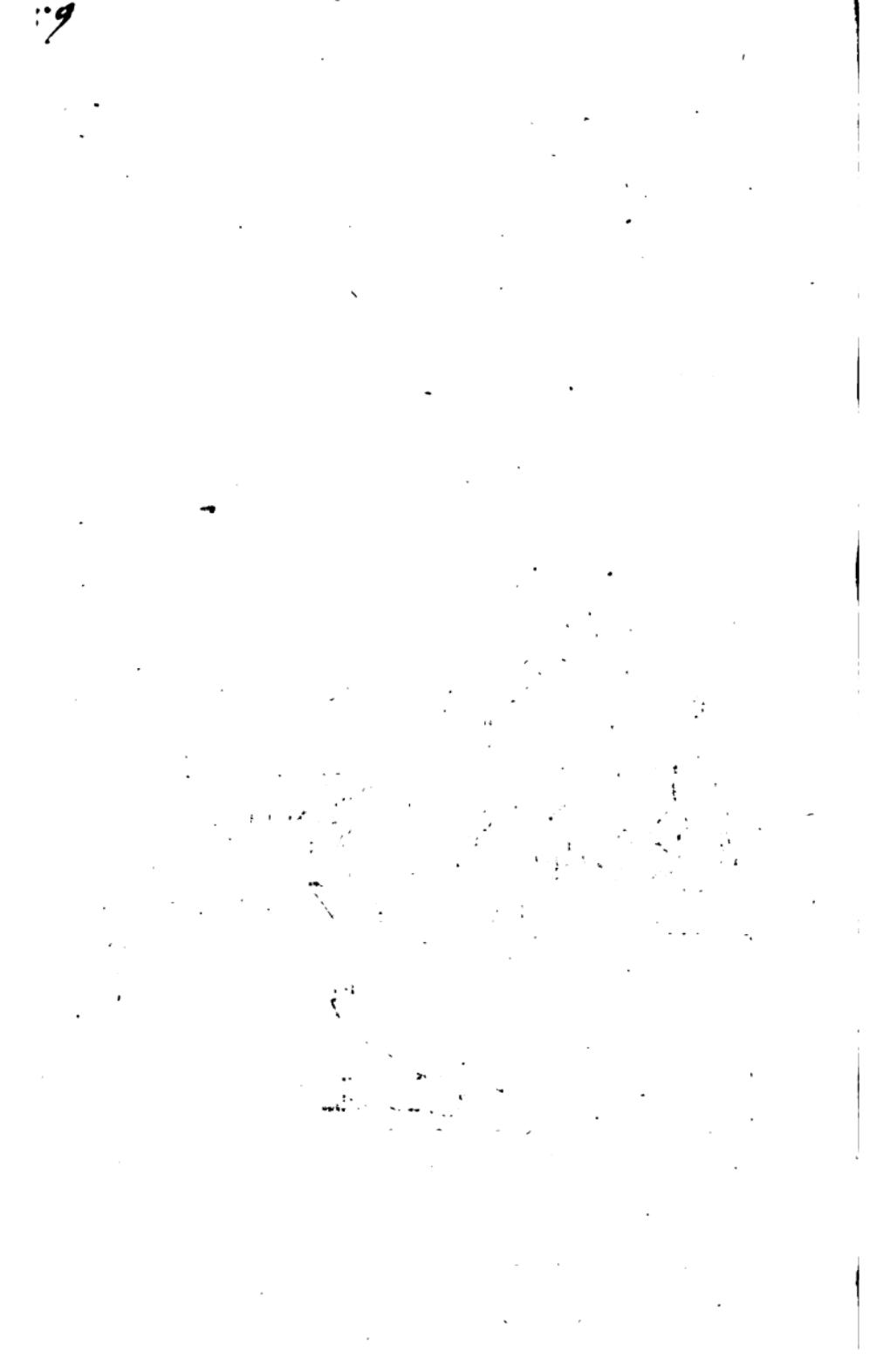
Lesueur p.

Nerval

ST BRUNO DANS LA CHAIRE DE THÉOLOGIE.

THE SIGHTS OF FLORIDA

IN THE STATE OF THE SUN





SAINT BRUNO IN THE CHAIR OF THEOLOGY.

It is always necessary to remember, that there is some difference between a history of saint Bruno and the poetical scenes represented by Le Sueur. Saint Bruno, professor of theology at Reims, after a succession of persecutions which he suffered under bishop Manassus I, quitted his honorable employment in order to live in retirement: instead of which, according to ancient chronicles, it was after the death of Raymond Diocres, and occasioned by his being sensibly affected at the miraculous scene he witnessed, which induced him to leave his pursuits, seek retirement, and endeavour to persuade his pupils to follow his example, showing them that God, the principal of all things, ought to be the only subject of a christian's thoughts, and that one day to merit his clemency, they should hasten to renounce the world, live in solitude, and devote themselves entirely to his service.

Whilst we are compelled to give full credit to Le Sueur for the nobleness of his figures in his compositions, and for their free and easy expression, united to a justness and simplicity in his draperies, we must observe, that his back scenes bear no resemblance with the indications of the time in which saint Bruno lived.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO DANS LA CHAIRE DE THÉOLOGIE.

Il faut se rappeler qu'il y a souvent quelque différence entre l'histoire de saint Bruno et les scènes poétiques représentées par Le Sueur. Saint Bruno professa la théologie à Reims, et, par suite des persécutions que lui suscita l'évêque Manassé I, il quitta ce poste honorable pour vivre dans la retraite, tandis que, suivant une ancienne chronique, c'est après la mort de Raymond Diocrès, et toujours entraîné par la scène miraculeuse dont il avait été témoin, que, déterminé à vivre dans la retraite, il cherche à entraîner plusieurs de ses élèves, en leur montrant que Dieu, le principe de tout, doit être aussi le but unique des pensées d'un chrétien, et que pour mériter un jour sa clémence, il faut se hâter de quitter le monde, vivre dans la solitude, et n'avoir d'autre pensée que celle de le servir.

En admirant toujours, dans les compositions de Le Sueur, la noblesse de ses figures, tant pour l'expression que pour la pose, ainsi que la simplicité et la justesse de ses draperies, nous ferons cependant observer que ses fonds sont d'une architecture qui n'a aucun rapport avec celle du siècle où vivait saint Bruno.

Haut., 6 pieds; larg., 4 pieds.



Rouail

Lesueur p

SI BRUNO SE DÉTERMINE À QUITTER LE MONDE.

260.

SUMMARY

17. The following is a summary of the major findings:

The first consists of small trees, young saplings, and shrubs, and the second of old trees, mostly dead, which have been cut down, and then left there, or, if living, cut down. In one case, which I observed, one of the species belonging to the last had a large root system.

Then, when I told him the name of my deceased son, he said, "I
congratulate you on the loss of your son; it is a good thing to
lose a son, for it will teach you whether man is mortal or not." The old
man was a Taoist named Fan Kuan-wei, who was the son of Fan Wei,
the author of *Shih-chi*, *Hsiang-shih*, and *Tung-shih*. He had a son named
Fan Chung-hui, who was a famous scholar and poet. He died at the
age of 25, and his father wrote a poem in memory of him, which
is as follows:—

The composition of the coalification process is as follows: according to the following scheme, the author of the article, a geologist, says he is very sceptical of the validity of the theory, and adds without the episode of the adiabatic cooling which occurs due to decompression, one ought to never obtain a solid state from a liquid mass by cooling it below its freezing point. According to him, the cooling of the mass must be considerably faster than the freezing, without which there would be no solid state, and in addition, the temperature of the adiabatic cooling spectrum.

slightly at 4 inches, and about 1/2 inch at 5 inches.



SAINT BRUNO

AND HIS FRIENDS FINALLY RESOLVING TO RENOUNCE
THE WORLD.

The discourses of saint Bruno having inspired his auditors with a holy zeal, each of them resolved to follow him. The painter represents them at the moment, when, considering him as their sole chief, one of them is receiving the last farewell of his venerable father.

History has recorded the names of those devoted men, who consented to renounce the world and follow saint Bruno, without even knowing whither he intended to direct their steps. They were doctor Landwin, who was the immediate successor to saint Bruno, Etienne de Bourg and Etienne de Die, both prebendaries of saint Ruf; Hugues, already very old and whom he nominated chaplain, because he only had been received into the priesthood; the others were Andre and Gerin, both laymen.

This composition of itself could not raise the artist to the first rank, according to the following observations of M. Miel : « The action, » says he, « is vague and undetermined, and indeed without the episode of the adieu it could not be understood : to characterise a composition, an episodical scene is not sufficient; but it must be remarked that this painting, which might be unintelligible by itself, is well explained in connection, and by means of the accompanying picture.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO

ET SES AMIS SE DÉTERMINENT A QUITTER LE MONDE.

Les discours de saint Bruno ayant inspiré ses auditeurs, six d'entre eux se déterminèrent à le suivre. Le peintre nous les représente au moment où, le regardant déjà comme leur chef unique, l'un d'eux reçoit les derniers embrassemens de son vieux père.

L'histoire nous a conservé les noms de ces hommes fervens, qui consentirent à renoncer au monde pour suivre saint Bruno, sans savoir même où il conduisait leurs pas. Ce sont le docteur Landwin, qui le premier succéda à saint Bruno; Étienne de Bourg et Étienne de Die, tous deux chanoines de Saint-Ruf; Hugues, déjà fort âgé, et qu'ils nommaient le chapelain, parce que seul parmi eux il avait reçu la prêtrise, enfin André et Gerin, tous deux laïcs.

Cette composition n'aurait pu à elle seule placer le peintre au premier rang, ainsi que l'a déjà fait observer M. Miel: « L'action est vague et indécise, et sans l'épisode des adieux, on pourrait ne pas la comprendre; pour caractériser une composition, ce n'est pas assez d'une scène épisodique; mais il faut faire attention que tel tableau qui serait peut-être inintelligible s'il était isolé, s'explique dans une suite à l'aide du tableau voisin.

Haut., 6 pieds; larg., 4 pieds.



Berton p.

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GALIÈE EN PRISON.

• A (1) 1971-1972

1. The first step in the process of creating a new product is to identify a market need or opportunity. This can be done through market research, competitor analysis, and customer feedback.

2. Once a market need is identified, the next step is to develop a product concept. This involves defining the product's features, benefits, and target audience.

3. The third step is to create a detailed product plan, which includes a marketing strategy, production plan, financial projections, and operational details.

4. The fourth step is to prototype the product and test it with potential customers to gather feedback and make improvements.

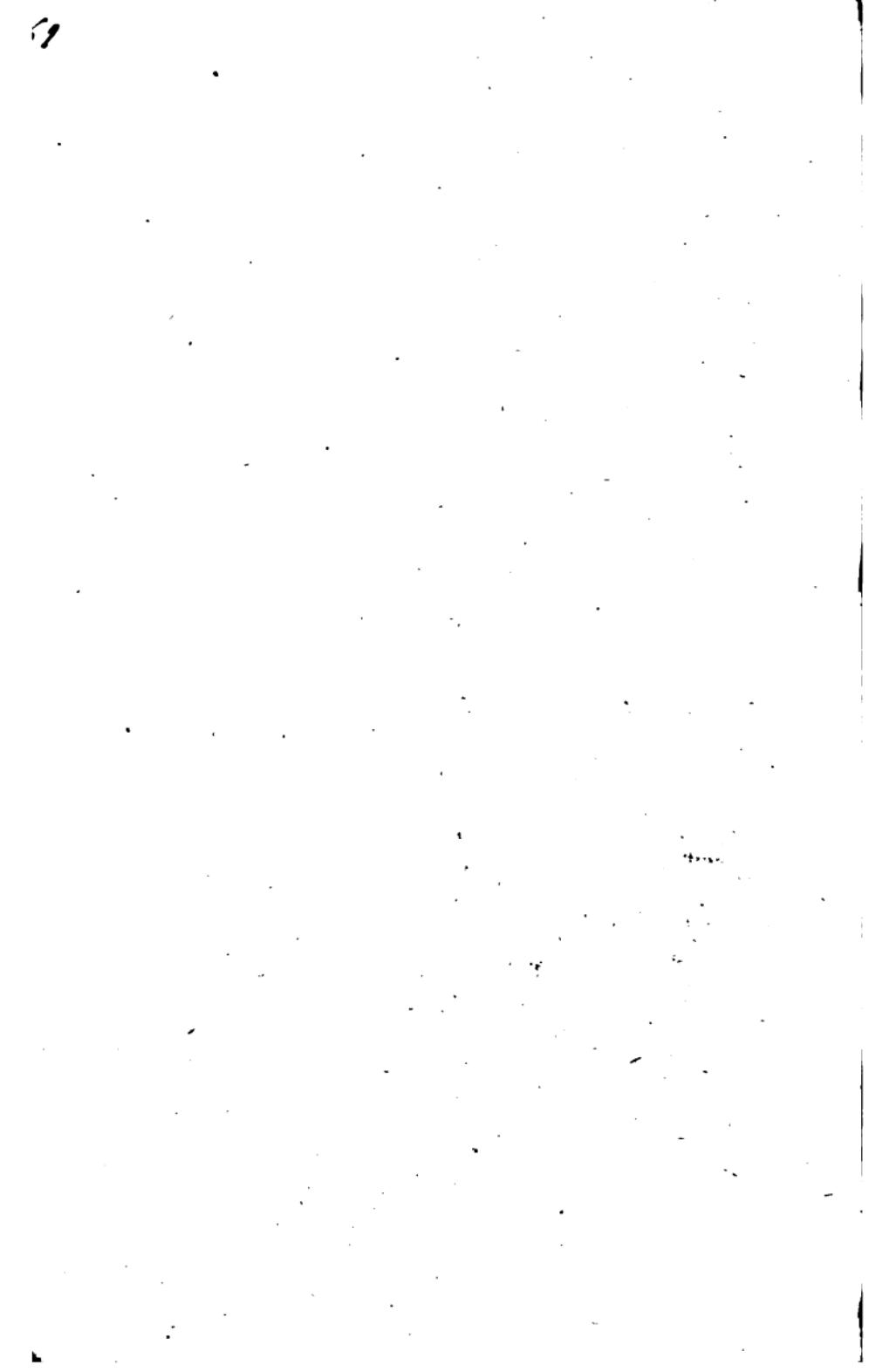
5. The fifth step is to manufacture the product and begin distribution to retailers or directly to consumers.

6. The final step is to monitor sales and performance, and make adjustments as needed to ensure success.

ANSWER TO THE CHIEF QUESTIONS
ASKED BY THE DELEGATES OF THE
CONFEDERATE STATES IN THE
COUNCIL OF THE CONFEDERACY.

Consequently, the first step in the development of a new technique is to determine the best way to collect the data.

He was a man of great energy and a strong leader, but he was also a man of great pride and a strong-willed leader.





GALILEO IN PRISON.

Galileo, the natural son of a noble florentine, was born in 1564; from his childhood he manifested a wonderful capacity for the mathematics, and after having studied some time at Vienna, he went to the university at Padua, where he occupied the philosophical chair eighteen years; it was then that Cosmo II, grand duke of Tuscany, recalled him to Florence, and attached him to his person.

Galileo having seen at Venice a telescope that had been made in Holland by James Metius, he invented one upon a similar principle, by which he was enabled to distinguish stars till then unknown, the four satellites of Jupiter, and the spots in the sun. These discoveries, convinced him that the system of Copernicus was worthy of preference, and he maintained that the earth moved round the sun. The father Scheiner, a german jesuit, wishing to humble the learned florentine, impeached him before the inquisition at Rome in 1615, and that tribunal required him no longer to maintain a system condemned as contrary to the Holy Scriptures. Galileo acquiesced till the year 1633, when he published his Dialogues, in which he established the immobility of the sun, placing it in the centre of the system, around which the earth turns.

Again summoned before the tribunal of the inquisition, they reminded him of his promise, condemned him to three years imprisonment, and to recite the seven penitential psalms once a week. He was compelled to renounce as an *absurdity*, an *error*, and a *heresy*, that which some time afterwards was received as an established fact. Galileo returned to Florence where he died in 1641; and in 1737 a monument was erected to his memory opposite to that of Michael-Angelo.

This picture is now at the Luxembourg.

Height, 6 feet $2\frac{1}{2}$ inches; breadth, 4 feet 2 inches.



GALILÉE EN PRISON.

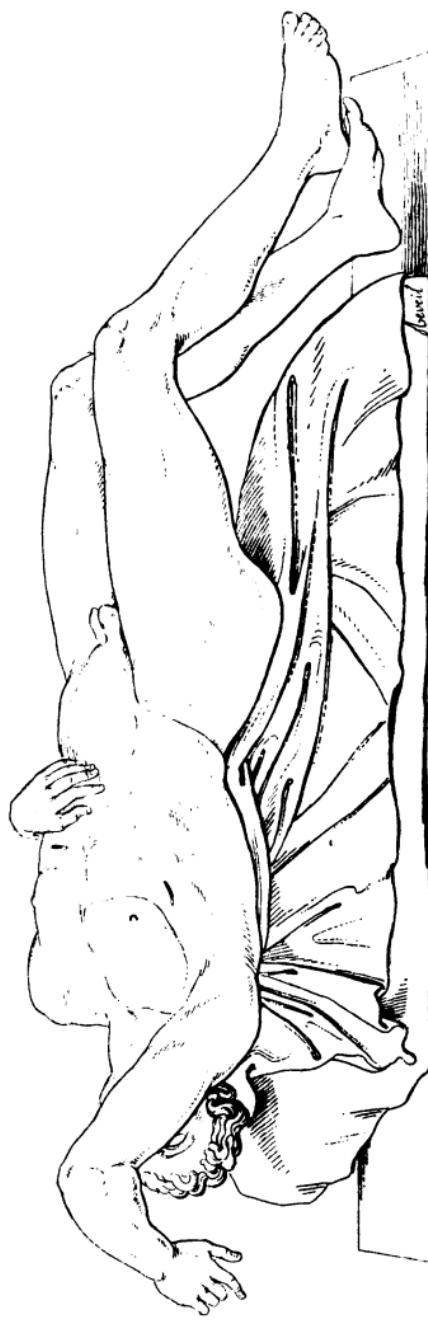
Galilée, fils naturel d'un noble florentin, naquit en 1564; il montra dès son enfance une très grande capacité pour les mathématiques, et après avoir étudié quelque temps à Vienne, il vint à l'université de Padoue, où il occupa la chaire de philosophie pendant dix-huit ans; mais alors Cosme II, grand-duc de Toscane, le rappela à Florence, et l'attacha à sa personne.

Galilée ayant vu à Venise une lunette d'approche nouvellement inventée en Hollande par Jacques Metius, il en fit une et aperçut des étoiles inconnues, les quatre satellites de Jupiter et les taches du soleil. Ces découvertes lui démontrèrent que le système de Copernic méritait la préférence, et il soutint que la terre tournait autour du soleil. Le père Scheiner, jésuite allemand, voulant humilier le savant florentin, le déséra à l'inquisition de Rome en 1615, et le tribunal exigea qu'il ne soutint plus un système condamné comme contraire à l'Écriture sainte. Galilée garda en effet le silence jusqu'en 1632; mais alors il publia des Dialogues dans lesquels il établissait l'immobilité du soleil, et en faisait le centre autour duquel la terre tournait.

Cité de nouveau devant le tribunal de l'inquisition, on lui rappela sa promesse, et il fut condamné le 21 juin 1633 à être emprisonné pendant trois ans, et à réciter les sept psaumes de la pénitence une fois chaque semaine. Il lui fallut aussi abjurer comme une *absurdité*, une *erreur* et une *hérésie*, ce qui un peu plus tard fut cependant bien reconnu comme la vérité. Galilée retourna à Florence, où il mourut en 1642; et en 1737 on lui éleva un tombeau vis-à-vis celui de Michel-Ange.

Ce tableau est maintenant au Luxembourg.

Haut., 5 pieds 11 pouces; larg., 4 pieds.



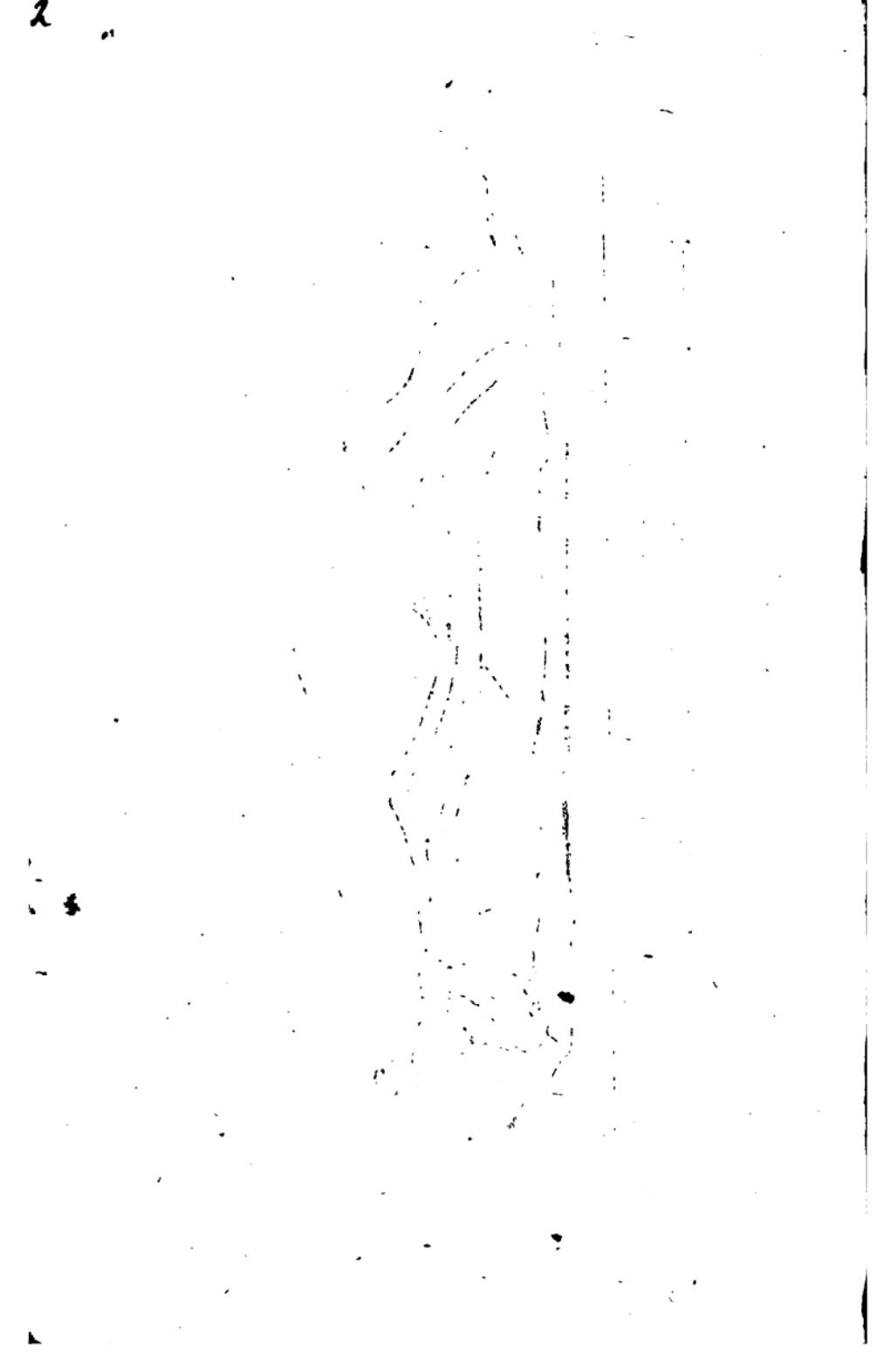
UN FILS DE NIOBÉ.

SON OF VIEGE.

Therefore, the teacher has to think about how to make the pupils' play with the story book. Using baton, the teacher can make the pupils' eyes to approach the book, the pupils' hands to touch the book, the pupils' ears to listen to the story, the pupils' mouths to taste the story, the pupils' bodies to move with the story, the pupils' minds to think about the story, and the pupils' hearts to feel the story.

For \mathbb{P}_μ to be a probability measure, it must be non-negative and $\int_{\mathbb{R}^d} d\mathbb{P}_\mu(x) = 1$. The first condition is satisfied by the absolute continuity of \mathbb{P}_μ with respect to \mathbb{P} .

THE JOURNAL OF





SON OF NIOBE.

An arrow in the breast has overthrown a son of Niobe, and the hand of death is already upon him ; but no frightful distortions disfigure him : suffering is apparent throughout the whole body, even to the ends of the fingers ; but the countenance is calm and most exquisitely portrayed. The left hand is antique, which is worthy of remark, since the hands of these statues are almost always broken, and frequently are not to be found.

The right arm is modern, as well as a part of the leg and toe of the left foot.

Height, 5 feet 3 $\frac{3}{4}$ inches.



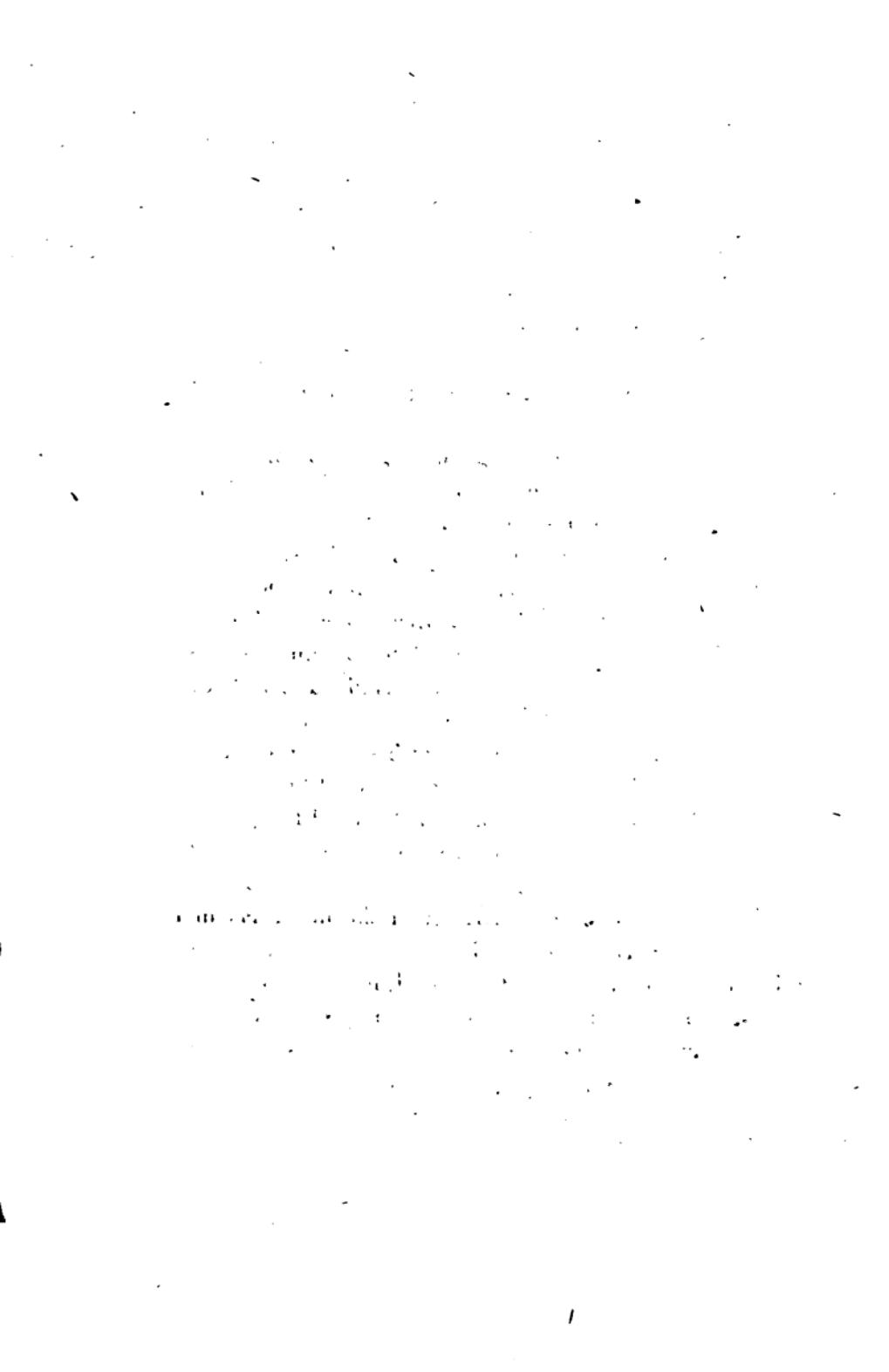
FILS DE NIOBÉ.

Un trait reçu dans la poitrine a renversé ce fils de Niobé, et déjà la mort s'est emparée de lui; mais rien de hideux ne le défigure : on voit de la douleur dans tout le corps, et jusque dans les doigts des pieds ; le visage est calme et d'une finesse véritablement surprenante. La main gauche est antique; c'est une chose à remarquer, parce que presque toujours les mains ont été brisées, et ne se trouvent souvent pas dans les fouilles.

Le bras droit est moderne, ainsi qu'une partie de la jambe et des doigts du pied gauche.

Haut., 5 pieds.





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JURISPRUDENCE.

This fresco is also in the chamber of the Signature, opposite that in which Parnassus is depicted; but, instead of occupying all the height of the room, it occupies only the centre part over the window; on its two sides, the emperor Justinian giving the Code, n° 170, and pope Gregory IX giving the Decretals, n° 171, are represented.

Three noble, allegorical figures of women, compose the centre design, accompanied by four small genii. The middle figure is seated higher than the two others, it is Jurisprudence personified; the head has two faces, one of a female, the other of a bearded, old man, indicating knowledge of the past. The latter is indicative of her knowledge and penetration. One of the genii presents her with a level, the symbol of science; the torch held behind her by another of the genii, signifies clear-sightedness. On one side of Jurisprudence, Strength is seated, and may be recognised by the character of the features, her head-dress and her armour, by the oak-branch she supports in one hand, and by the lion which supports the other. The bit held by the third female shows her to be a personification of Temperance.

Raphael has in this fresco given a proof of the enlargement of his genius; he has displayed here a greater power and facility of execution than hitherto; the style of the design is also purer, and the characters of the heads partake more of that antique beauty which Raphael studied so devotedly.

Breadth, 21 feet 2 inches; height, 7 feet 5 inches.



LA JURISPRUDENCE.

Cette fresque est aussi dans la chambre de la Signature, en face du Parnasse; mais, au lieu de tenir presque toute la hauteur de la pièce, elle n'occupe que la partie au dessus de la fenêtre, dont les deux côtés représentent l'empereur Justinien donnant le Code, n° 170, et le pape Grégoire IX donnant les Décrétales, n° 171.

La composition de cette partie est cintrée, elle offre trois grandes figures allégoriques de femmes, accompagnées de quatre petits génies. La figure du milieu, assise plus haut que les deux autres, est la Jurisprudence personnifiée; sa tête est à deux visages : l'un de femme, l'autre est celle d'un vieillard barbu, ce qui indique qu'elle a connaissance du passé. Un petit génie lui présente le niveau, symbole de la science, et le flambeau tenu derrière elle par un autre génie signifie la clairvoyance. D'un côté de la Jurisprudence siège la Force, reconnaissable à son caractère de tête, à sa coiffure, à son armure, à la branche de chêne qu'elle tient d'une main, au lion sur lequel son autre main s'appuie. De l'autre côté est la Tempérance désignée par le mors qu'elle tient et qui est son symbole.

Raphaël, dans cette fresque, a donné une preuve de l'agrandissement de son talent : il y a plus de largeur et plus de facilité dans la manière de faire; le style du dessin est aussi plus pur, le caractère des têtes semble participer davantage des beautés de l'antique, dont Raphaël faisait une grande étude.

Larg., 20 pieds ? haut., 7 pieds ?

164



Corrège p.

Acuñal

VÉNUS ET L'AMOUR.



3



VENUS AND CUPID.

The pictures of Corregio are generally remarkable for their soft and brilliant colouring, but engraving cannot give the least idea of a merit which is particularly characteristic of this master.

Venus embracing Cupid is a subject which can be varied to infinity, and yet be always agreeable; because it presents before the eyes, forms the most elegant and pleasing.



VÉNUS ET L'AMOUR.

Les tableaux du Corrège se font ordinairement remarquer par une couleur brillante et suave, mais la gravure ne peut donner une idée de ce mérite qui est un des principaux caractères du maître.

Vénus embrassant l'Amour est un sujet qu'on peut varier à l'infini, et qui sera toujours agréable, puisqu'il offre aux yeux les formes les plus gracieuses et les plus aimables.



Lesueur p.

265

SONCE DE ST BRUNO.



165



THE DREAM OF SAINT BRUNO.

Having taken six individuals under his protection, it is not only for himself that saint Bruno addresses his prayers to God, it is to implore that he will also inspire his companions with constancy in the pursuit of their object. The idea of this composition originated in the genius of Le Sueur, for the circumstance is not mentioned by any writer; but it is natural to suppose that, after having been wakeful all night, saint Bruno should have slept towards the morning, and dreamed that angels announced to him that his project had been approved by God.

Le Sueur, wishing to give a celestial character to this scene, has illuminated the chamber with azure-coloured rays, which have given a monotony to the tints of the picture. The figure of saint Bruno reposes with perfect calmness, the angels are grouped with grace, and the design is after the manner of Raphael, which he had long studied with particular predilection; but the bed is too close a representation of such as were used in the time of the artist.

Height, 6 $\frac{1}{2}$ inches; breadth, 4 inches.



SONGE DE SAINT BRUNO.

Chargé maintenant de la conduite de six autres personnes, ce n'est plus pour lui seul que saint Bruno adresse ses prières à Dieu, c'est pour obtenir de lui qu'il daigne inspirer tous ses compagnons, pour la suite de leur détermination. Cette composition est due au génie de Le Sueur, car on ne la trouve mentionnée dans aucun écrivain; mais il est naturel de penser qu'après avoir veillé toute une nuit, saint Bruno s'endormit vers le matin, et put apercevoir en songe trois anges qui lui annoncèrent que Dieu approuvait ses projets.

Le Sueur a voulu donner à cette scène quelque chose de céleste en introduisant dans la chambre des rayons bleuâtres qui font de ce tableau une espèce de camayeu. La figure de saint Bruno est posée avec calme; elle annonce bien la persévérance. Les anges sont groupés avec grâce, et le dessin de Le Sueur rappelle ici Raphaël qu'il avait étudié avec une préférence toute particulière; mais le lit est une représentation trop exacte de ceux en usage du vivant de l'auteur.

Haut., 6 pouces; larg.; 4 pouces.



Lescure p.

ST BRUNO ET SES COMPAGNONS DISTRIBUENT LEURS BIENS.

166.

AND HIS FAMOUS WORKS IN THE COAST

Determined upon returning into solidago, went down to a camp about two hours away from town for a walk and they are destroying therefore every thing that is good among them among the grass without knowing what they are doing; they are going to completely fix the place up so as to be a perfect reservoir for the water of the river, and are planning to throw rocks in which they may forge the iron.

The tranquility of Saint Barnabé's place was disturbed by the confusion of all the preparations of the Indians who were rapidly making to have their village in order. They were preparing especially a house with an abundance of brushwood to be ready from it for the coming winter. In the same time they collected in the Mission where a number of Indians were gathered to speak more easily with each other for the usual frictions of persons. — The Indians will be prepared with decorated and varnished arrows.

Height of tree 47 inches; diameter .300 feet.





SAINT BRUNO

AND HIS COMPANIONS DISTRIBUTING THEIR GOODS.

Determined upon retiring into solitude , saint Bruno and his companions have no longer any occasion for wordly possessions ; they are distributing therefore every thing that belonged to them among the poor, without knowing what their destiny may be ; they are going to Grenoble for the purpose of consulting a prelate remarkable for the sanctity of his life, that he may point out to them a retreat in which they may forget the world.

The tranquillity of saint Bruno's pious companions is well contrasted with the eager expression of the unfortunate, who are naturally anxious to have their sufferings assuaged. This composition represents a crowd without disorder; a lesson also may be learnt from it, by comparing it with a sketch on the same subject in the Museum , where a maimed wretch is seen making impotent efforts to approach nearer, and which the painter has erased from this picture, as on object too hideous to be grouped with so elevated and noble a composition.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



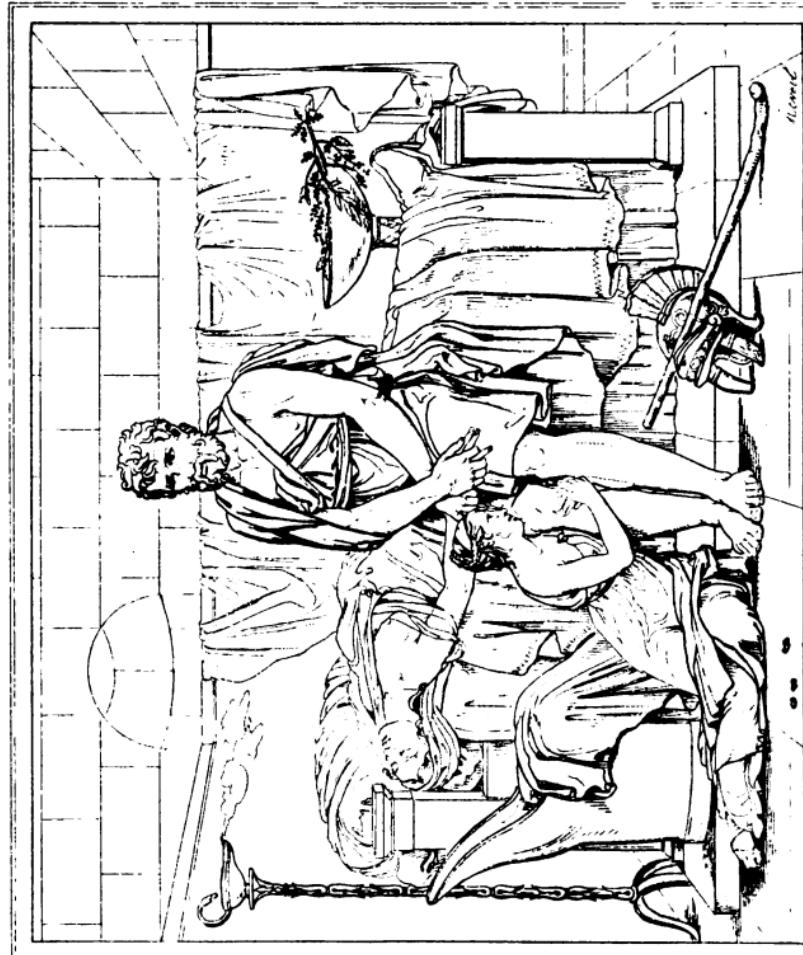
SAINT BRUNO

ET SES COMPAGNONS DISTRIBUANT LEURS BIENS.

Déterminés à se retirer dans la solitude, saint Bruno et ses compagnons n'ont plus aucun besoin des biens de ce monde, ils distribuent donc aux pauvres tout ce qu'ils possèdent, et sans savoir encore ce qu'ils deviendront par la suite, ils vont aller à Grenoble consulter un prélat remarqué par la sainteté de sa vie, et duquel ils espèrent obtenir l'indication de quelque lieu retiré où ils puissent vivre oubliés des hommes.

La tranquillité des pieux compagnons de saint Bruno contraste bien avec l'empressement des malheureux, toujours avides de recevoir quelques soulagemens à leurs peines. Cette composition présente une foule sans désordre; elle peut aussi servir d'instruction en la comparant avec une esquisse du même sujet qui se voit également au Musée, et dans laquelle se trouve un pauvre estropié, véritable *cul-de-jatte*, qui fait des efforts impuissans pour s'approcher, et que le peintre retrancha sans doute comme un objet hideux, qui aurait déparé une aussi noble composition.

Haut., 6 p.; larg., 4 p.



MARCUS SEXTUS.

² Querim p.



MARCUS-SEXTUS.

It is believed that Marcus-Sextus lived a hundred years before Jesus-Christ, he is considered also to have been one of the victims who suffered during the persecutions of the dictator Sylla.

This is the picture that first brought into notice M. Guerin, who is at present the director of the french Academy at Rome, and whose functions cease with the year 1828. When it appeared at the saloon in the year 1771, it was generally admired; although imperfections were to be perceived which gave it the air of a youthful production, such as the two horizontal and perpendicular lines formed by the two principal figures. But how exquisite is the expression of the two figures! The unfortunate exile feels not the pleasure that he anticipated in returning to his home: he returns to find his wife expiring. With what profound thought is the whole person of Marcus-Sextus filled! what an expression of tenderness is there in the daughter! it is divided between the rapture she feels in embracing her father, and grief for her mother's death.

It is pretended that the artist had the intention of representing the situation of many persons returning into France at that time, after years of voluntary exile, which several of them finished at that period to feel only domestic afflictions with additional acuteness.

This picture has been engraved by Maurice Blot; it now belongs to M. Coutant.

Breadth, 7 feet 11 $\frac{1}{2}$ inches; height, 7 feet 2 inches.



MARCUS-SEXTUS.

On croit que c'est cent ans avant Jésus-Christ que vécut Marcus-Sextus, l'une des premières victimes du dictateur Sylla.

C'est par ce tableau que débuta M. Guérin, aujourd'hui directeur de l'Académie de France à Rome, et dont les fonctions vont cesser à la fin de 1828: Lorsqu'il parut au salon de l'an VII, il fut généralement admiré; cependant on peut y apercevoir quelques imperfections qui dénotent un travail de jeunesse, telles sont les deux lignes horizontales et perpendiculaires que forment les deux figures principales, ainsi que leur longueur extrême. Mais quelle belle expression dans ces deux figures! Le malheureux exilé ne jouit pas du bonheur qu'il devrait sentir à rentrer dans ses foyers : il y arrive et trouve sa femme expirante. Quelle profonde pensée dans toute la personne de Marcus-Sextus! quelle expression de tendresse dans la jeune fille, partagée entre le bonheur d'embrasser son père et le chagrin qu'elle éprouve par la mort de sa mère!

On a prétendu que l'auteur avait eu l'intention de présenter au public la situation où se trouvaient des personnes rentrant alors en France après plusieurs années d'un exil volontaire, que quelques uns d'eux n'ont vu finir à cette époque que pour ressentir plus vivement des malheurs particuliers.

Ce tableau a été gravé par Maurice Blot; il appartient maintenant à M. Coutant.

Larg., 7 pieds 6 pouces; haut., 6 pieds 9 pouces.



long pale whiskers
Glossy black hair
very bushy, with
the drooping tips of his
long pointed beard
blown back by the
wind supposed
there's intense satisfaction
in a plump & fat
old gentleman surrounded
by the people he
provided for

Then comes a small white dog with
the only hair in existence, perfectly symmetrical. White like
snow & fine, on account of the long hair of the party of
Finsch.

The figure of old gentleman is a comical possession, as well
as the fish tank full of fish, which should have been live, but
it has dried clams, several specimens, in a tiny glass, with
a very bearded name on the bottom of a broken oyster shell.

Finally, a live fish about long M_2 , & thin & yellowish.

168



ELECTRA,

CLYTEMNESTRA, AND CHRYSOTHMES.

After the assassination of Agamemnon, Electra concealed Orestes, and was ill-used by her mother and by Egystus, her new husband, who was desirous of destroying Orestes, from the fear he felt of falling a victim to his vengeance. That he might no longer be the object of their search, the young hero had it reported that he was dead, and sent an urn to his sister which was supposed to contain his ashes. The recollection of her father's murder, and the persuasion that it would not be revenged, plunged Electra in the profoundest grief. Her young sister Chrysothmes, appearing to be ignorant of her mother's crimes, mixed in the pleasures of the court, and is in this picture pointed out to Electra as a model worthy of her imitation.

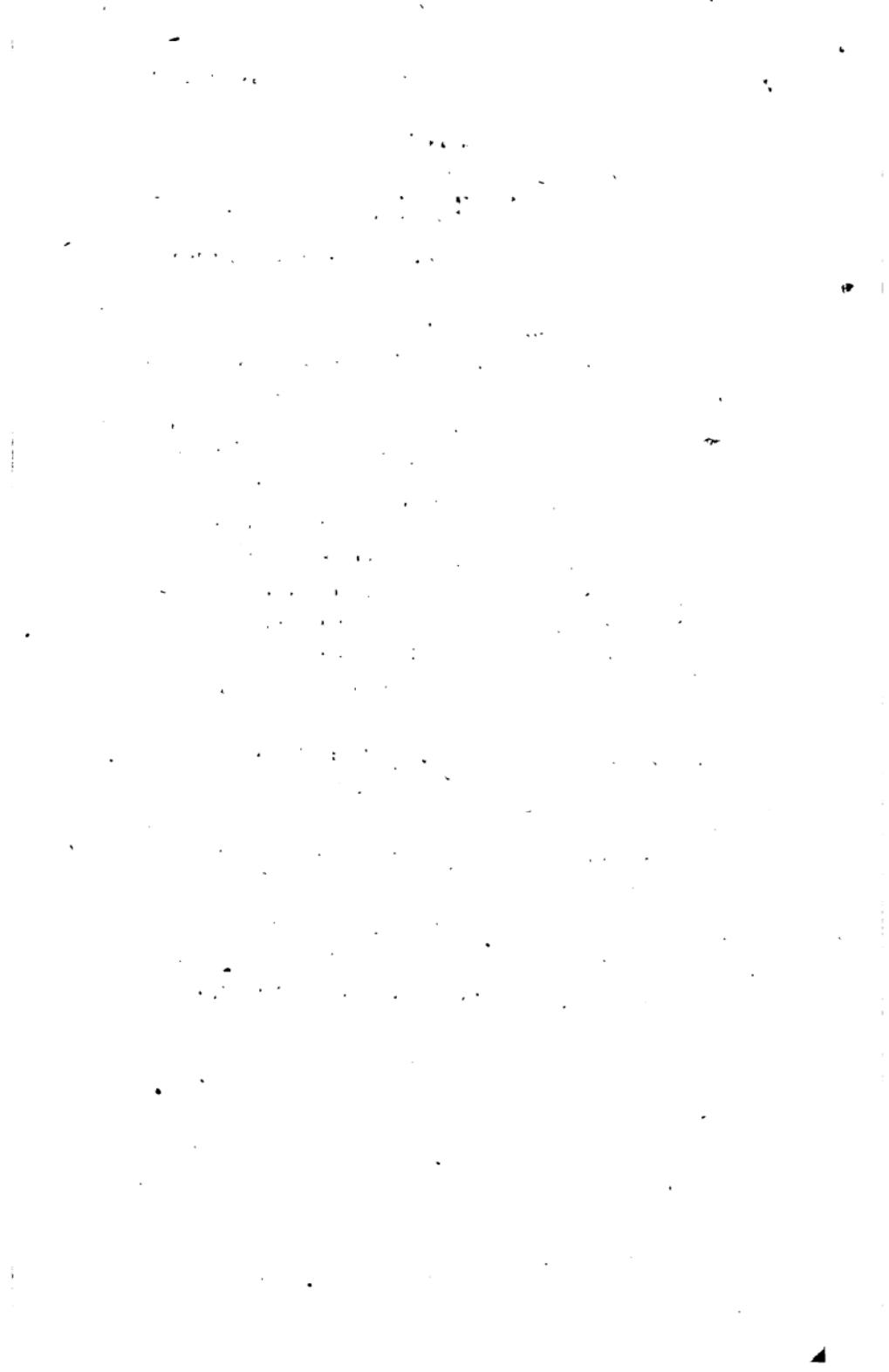
This bas-relief is a master-piece of antique sculpture, and the only one in which this subject is represented. It was formerly at Rome in the Medici villa; it is now in the gallery of Florence.

The figure of Chrysothmes is a modern restoration, as well as the left arm of Electra, which should have been bare, but it has been clothed, through ignorance, in a long sleeve, such as may be found among the costumes of a barbarous people.

Breadth, 4 feet 6 inches; height, 1 foot 7 $\frac{1}{2}$ inches.



ÉLECTRE, CLYTEMNESTRE ET CHRYSOTEMIS.





169.

ATTILA REPOUSSÉ PAR ST. LÉON.

Raphaël p.

1. The first section of the letter is a formal address to the Pope, followed by a short greeting. The second section begins with a question about the Pope's health, followed by a detailed account of the author's recent travels and activities. The third section discusses the author's plans for the future, including his desire to return to Italy and his hope to be appointed to a position in the Papal government. The fourth section concludes with a request for the Pope's blessing and a final expression of gratitude.

169



ATTILA REPULSED BY SAINT LEON.

Attila, king of the Huns, surnamed the Scourge of God, having already devastated many countries, prepared himself for the conquest of Rome, no resistance being expected on the part of its inhabitants; when, in the year 452, saint Leon the Great sought him near Mantua upon the borders of Mencio. The chief of the barbarians had never until that moment found any body to oppose him; he yielded to the eloquence of pope Leon, who in this negociation was accompanied by Avienus, the consul; Triget, the prefect; Carpilion, and other chief men of Rome. Attila accepted the propositions of peace that were made, and agreed upon returning to the other side of the Danube. These historical facts were soon perverted from the truth and mingled with supernatural circumstances, which were adopted as facts. Raphael, yielding to the superstitions of his time, made use of them in this composition. Attila is represented as terrified at the appearance of the apostles saint Peter and saint Paul; who, are placed in the firmament, and appear to be giving their support to the pope, who, holding a sword in his hand, desires the general to renounce his pretensions upon Rome, if he would save himself from destruction.

That the scene may be better recognised, Raphael has placed in the background the Trajan column and the Coliseum, although the interview between Attila and saint Leon was held far distant from them. The figure of the pope represents that of Leon X, who when cardinal had in the same manner succeeded in repulsing from Italy the foreign troops who were ready to subdue the court of Rome.

This subject is painted in fresco in the first chamber of the Conclave, which precedes that of the Signature.

Breadth, 25 feet 6 inches; height, 12 feet 9 inches.



ATTILA REPOUSSÉ PAR SAINT LÉON.

Attila, roi des Huns, surnommé le *fléau de Dieu*, avait déjà dévasté plusieurs pays, et s'apprétait à la conquête de Rome sans qu'on pût espérer lui opposer aucune résistance, lorsqu'en 452, saint Léon-le-Grand vint le trouver près de Mantoue, sur les bords du Mincio. Le chef de ces hordes barbares n'avait jusqu'à là rien connu qui pût lui résister; mais il céda à l'éloquence du pape Léon, qui dans sa négociation était accompagné d'Avienus, consul; Triget, préfet; Carpilion, et d'autres notables de la ville de Rome. Attila accepta les propositions de paix qui lui étaient faites, et consentit à retourner par-delà le Danube. Ces faits avérés dans l'histoire, furent bientôt dénaturés et accompagnés de circonstances miraculeuses, qui furent regardées comme vraies, Raphaël cédant aux croyances de son siècle les a représentées dans sa composition. On voit donc Attila effrayé à la vue des apôtres saint Pierre et saint Paul, qui, placés dans le ciel, paraissent accorder leur appui au pape; et tenant l'épée à la main semblent dire au général de renoncer à ses prétentions sur Rome, s'il ne veut s'exposer à périr.

Pour faire reconnaître la scène, Raphaël a placé dans le fond la colonne Trajane et le Colisée, quoique l' entrevue d'Attila et de saint Léon ait eu lieu fort loin de là. La figure du pape représente celle de Léon X, qui étant cardinal avait également réussi par ses négociations à repousser d'Italie les troupes étrangères prêtes à subjuger la cour de Rome.

Ce sujet est peint à fresque dans la première chambre du Conclave, qui précède celle de la Signature.

Larg., 24 pieds ? haut., 12 pieds ?



Raphaël p. 170.
JUSTINIEN DONNANT LE DIGESTE.

and the people of the world. And he said,
"Behold, I send unto you prophets, and
wise men, and scribes; and some of them
ye shall kill and persecute;

My brother and I were very
excited about the day of our
trip to the beach. We had never
been to the beach before, so we
were very excited.

These three groups also form a family.

190



JUSTINIAN GIVING THE ABRIDGMENT.

The emperor Justinian wishing to unite in one body the laws which regulated the empire, ordered Tribonins his chancellor, to gather together the most able lawyers for the purpose of achieving the work ; these learned men compressed about 2000 volumes into one body which they divided into fifty books ; this collection was published under the title of the Abridgment in the year 535. The emperor caused this compilation to be preceded by an edict that it might be received as the law ; and this code, the most ancient that is known, forms the fourth part of the roman law, the study of which is still retained in our colleges. This work is also known under the name of Pandectes , derived from the greek word Πανδέκται, which signifies compilation.

Raphael has represented the emperor as seated, and giving the Abridgment to Tribonius, who receives it upon his knees. The same subject has been designed by M. Delacroix for one of the council chambers of state at the Louvre.

This picture , painted in fresco , is to the left of the window in the chamber of the Signature , under the picture of Jurisprudence, given at n° 163.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 2 feet 8 inches.



JUSTINIEN DONNANT LE DIGESTE.

L'empereur Justinien ayant voulu réunir en un seul corps, les lois qui régissaient l'empire, ordonna à Tribonien son chancelier, de rassembler d'habiles jurisconsultes pour faire ce travail : ces savans compulsèrent deux mille volumes épars, et les réunirent en un seul corps divisé en cinquante livres ; ce recueil fut publié sous le nom de *Digeste* en l'an 533. L'empereur fit précéder cette compilation d'un édit qui lui donnait force de loi ; et ce code, le plus ancien qu'on connaisse, forme la première partie du droit romain, dont l'enseignement a encore lieu dans nos écoles. Cet ouvrage est connu aussi sous le nom de Pandectes, ce nom vient du grec Πανδέκται qui signifie compilation.

Raphaël a représenté l'empereur assis remettant le Digeste à Tribonien qui le reçoit à genoux. Le même sujet vient d'être traité par M. Delacroix, pour l'une des salles du conseil d'état au Louvre.

Ce tableau peint à fresque est à gauche de la fenêtre dans la chambre de la Signature, en pendant avec celui de Grégoire IX, n° 171, et au-dessous du tableau de la Jurisprudence, qui a été donné sous le n° 163.

Haut., 6 pieds? larg., 2 pieds 6 pouces?

199



Raphael p.

GRÉGOIRE IX DONNANT LES DÉCRÉTALES

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DELIVERED BY ETS LOCAL 3

The Title of Decretals belongs properly to the *Decretum*,
and it is coming from the pope's *Epistles*. It is a title which
everywhere is stuck in general of Decretals, which seem
to have been given to the *Decretum* by the popes, and they
are called to be paid in ratification of the *Decretum*.
The title of canon law is saint Peter's, which was given to the
Decretals before by the only Decree of the Council of
the conciliaries of this name, and by the same Council
under the name of Sixta, and by Clemens, and by the
canonists, were both esteemed. And the *Decretum*
is called also *Decretum* in
reference to the *Decretals*,
but they were also called
by the *Decretum*.

the species with the common name of "nun", which is the second of the three stages of the now uniformly pale *Leucosticte*, the third, of which is the *caniceps* of the old literature.

• 100% of the time, the system is at least 95% accurate.

171



GREGORY IX DELIVERING HIS DECRETALS.

The name of Decretals belongs properly to all the edicts and letters coming from the popes : *Epistolæ decretales*; but however when we speak in general of Decretales, that compilation is supposed to be alluded to which pope Gregory IX caused to be made in 1230 by his chaplain Raimon, brother of the order of saint Dominic. Those of Gregory IX were formerly the only Decretals authorised in France; the other collections of this nature published by Boniface VIII, under the name of *Sexte*, and by Clement V, under the name of *Clementines*, were little esteemed. As for the Decretals of the early popes down to Sirice in 398, although they may have contributed to the elevation of the roman power, it is evident that they were forgeries, and every body at present is persuaded of it.

This picture in fresco ornaments the chamber of the Signature, which is the second of the Conclave; it is to the right of the window, uniform with the picture of Justinian giving the Abridgment, and under that of Jurisprudence. See nos 163 and 170.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



GRÉGOIRE IX DONNANT SES DÉCRÉTALES.

Le nom de Décrétale appartient réellement à tous les rescrits ou épîtres donnés par les papes, *Epistole decretales*; mais cependant lorsqu'on parle des Décrétales, on entend la compilation que le pape Grégoire IX fit faire en 1220 par son chapelain Raimon, frère de l'ordre de saint Dominique. Les Décrétales de Grégoire IX étaient autrefois les seules autorisées en France; les autres collections de cette nature publiées par Boniface VIII, sous le nom de *Sexte*, et par Clément V, sous celui de *Clementines* avaient peu de crédit. Quant aux Décrétales des premiers papes jusqu'à Sirice en 398, quoiqu'elles aient pu servir à éléver la puissance romaine, il est évident qu'elles ont été supposées et personne maintenant ne doute de leur fausseté.

Cette peinture à fresque est dans la chambre de la Signature, qui est la deuxième du Conclave, elle est à droite de la fenêtre en pendant avec celle de Justinien donnant le Digeste, et au dessous de la Jurisprudence. Voy. n° 163 et 170.

Haut., 6 pieds? larg., 4 pieds?

172



Lesueur p.

S^T BRUNO ARRIVE CHEZ S^T HUGUES.

172.

178

SAINTE LUCIE

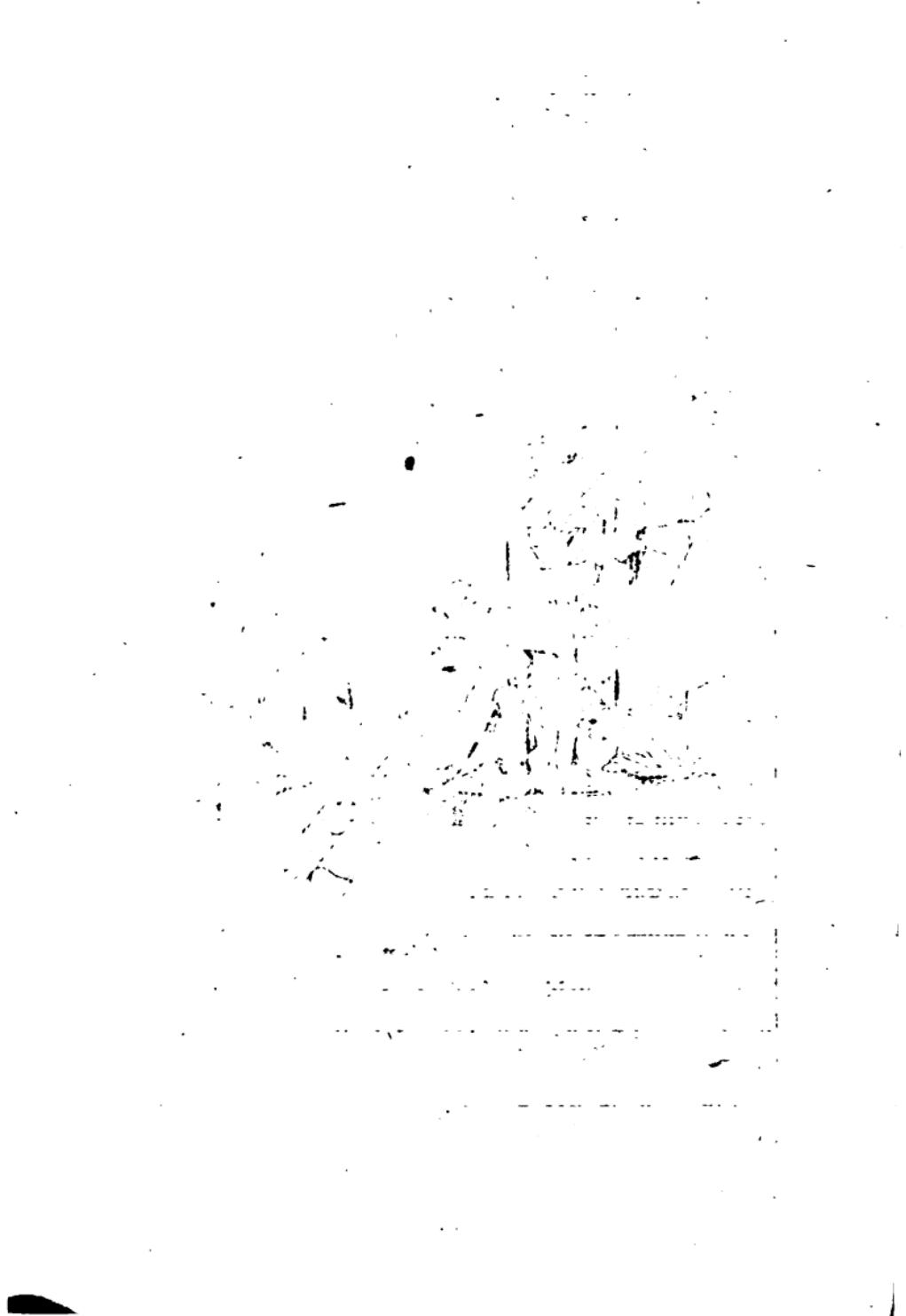
LIBRARY OF THE BISHOP OF CLEON

and Auger, Bishop of Grenoble, who may
well be deemed himself remarkable for his merit,
and especially for reformation church discipline,
and for strictness in the execution of his laws.
He has been a most zealous, upright, and
honest man, and his memory will long be
honored by posterity.

He died with his countess at Chambéry,
at the age of the Bishop, and about 70 years
of age; he was buried at Chambéry, where
Lidope receives there with his
countess, who believe has been a
most zealous, upright, and honest
woman; she saw a simple ring which
she always, which does not deserve
to be seen.

Two young men are making inquiry
about her favour, and sent Remy to her;
he was convinced that their request was made
with respect to such a Beaufort, and
that it came from a man who deserved
such a woman.

July 6. 1644. — *Cham. le Sud. 41. 201. fol. 3.*





SAINT BRUNO

ARRIVING AT THE RESIDENCE OF SAINT HUGO.

Saint Hugo, bishop of Grenoble from the year 1080 to 1132, rendered himself remarkable for his great piety, and his extreme assiduity in reforming church abuses, many instances of which occurred in his time, on account of a relaxation in religious habits, which permitted many members of the church an unrestricted liberty.

Saint Bruno with his companions have thrown themselves at the feet of the bishop, and are imploring him to indicate the course that should be followed with respect to holy living. The bishop receives them with his characteristic kindness; their arrival he believes has been announced to him in a dream, wherein he saw a temple rising from a desert, lighted by seven stars, which doubtless designated the seven travellers before him.

The young men are making their supplication with the greatest fervour, and saint Bruno appears at the same time to be convinced that their request will not meet with a refusal. With respect to saint Hugo, he is hurt in beholding such humiliation, particularly from a man so supereminent for virtue as saint Bruno.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO ARRIVE CHEZ SAINT HUGUES.

Saint Hugues, évêque de Grenoble depuis 1080 jusqu'en 1132, se fit remarquer par sa grande piété, et le soin extrême qu'il mit à réformer les abus dont l'église donnait souvent des exemples à cette époque, par le relâchement de mœurs auquel se laissaient entraîner plusieurs de ses membres.

Saint Bruno avec ses compagnons se jette aux pieds de l'évêque et le prie de lui indiquer la marche qu'ils doivent suivre pour vivre saintement. L'évêque les reçoit avec la bonté qui le caractérisait, il pense que leur arrivée lui a été annoncée dans un songe qu'il venait d'avoir, et dans lequel il avait vu s'élever un temple dans un désert éclairé par sept étoiles, qui désignaient sans doute les sept voyageurs.

Ces pieux jeunes gens supplient l'évêque avec la plus grande ferveur, et saint Bruno semble en même temps convaincu qu'il ne peut éprouver un refus. De son côté l'humilité de saint Hugues souffre de voir tant de soumission à son égard, surtout de la part d'un homme d'une si rare vertu.

Haut., 6 p.; larg., 4 p.

173



Lescure p.

ST BRUNO ALLANT À LA CHARTREUSE.

SAINT BRUNO AND
THE WOLF.

Saint Bruno and his companion are arrived at Bressuire to visit saint Hugo on the place of their retreat, with the Bishop, convinced of their desire to live in solitude and silence, points out to them an almost inaccessible place called le Chastreux, a den of wolves, near Bressuire. The visitor himself confirms these details, and the address of invitation appears to have made no impression upon either the followers but soon Bruno is annoyed, and comes into conference with the Bishop, who is journeying home with equal attention.

The background of the picture probably represents a one of the deserts of Poitou, at the distance of about half a mile, where it is believed that there existed this part of the country some rough and painful road which Saint Bruno used to travel over his peregrinations, and by servants belonging to the abbey, whose names we cannot tell, he occupied in them for the making a path to undertake. This abbot was called Bruno, and finally gave its name to the order also, now known, generally as Bruno.

Admired for are the position and expression of the figure's figures, adapted to his subject, the figure in the foreground to the left excels, while, as his action is altogether insignificant.

Height, 6 feet 4 inches, breadth, a foot 5 inches.

193



SAINT BRUNO GOING TO THE CHARTREUSE.

Saint Bruno and his companions are arrived at Grenoble to consult saint Hugo on the place of their retreat, and the bishop, convinced of their desire to live in solitude and silence, points out to them an almost inaccessible place called la Chartreuse, a desert five leagues from Grenoble. The bishop himself conducts them thither, and the wildness of the situation appears to have made an impression upon one of the followers, but saint Bruno is unmoved, and continues to converse with the bishop, who is listening to him with the profoundest attention.

The background of the picture probably represents a view of the defiles of Fourvoirie at the extremity of the desert; it is believed that Patel painted this part of the picture. Along the rough and painful road saint Bruno is followed by his companions, and by servants belonging to the bishop, whose assistance will be necessary to them in the work they are about to undertake. This solitude was called the Chartreuse, and finally gave its name to the order that was instituted there by saint Bruno.

Accustomed to see the positions and expressions of Le Sueur's figures, adapted to his subject, the figure in the foreground to the left excites surprise, as its action is altogether insignificant.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO ALLANT À LA CHARTREUSE.

Les compagnons de saint Bruno étaient venus à Grenoble consulter saint Hugues sur le lieu de leur retraite, et le saint évêque, sachant le désir qu'ils avaient de vivre dans le silence et la solitude, leur indiqua un désert presque inaccessible, et nommé Chartreuse, à cinq lieues de Grenoble. Il les conduisit lui-même, et l'apreté du lieu parut produire quelque impression sur l'un des voyageurs : mais saint Bruno n'en est pas ému, il ne cesse pas de converser avec l'évêque, qui l'écoute avec une grande attention.

Le fond du tableau représente probablement la vue du défilé de Fourvoirie à l'entrée du désert ; on croit que cette partie du tableau a été peinte par Patel. Sur cette route escarpée et pénible se suivent les compagnons de saint Bruno, et quelques gens de l'évêque dont auront besoin les pieux cénobites pour les aider dans leurs premiers travaux. Cette solitude était nommée Chartreuse, et c'est elle qui par la suite donna son nom à l'ordre qu'institua saint Bruno.

Habitué à voir Le Sueur donner à toutes ses figures la pose et l'expression convenable pour le sujet, on ne verra pas sans étonnement la figure qui sert de repoussoir sur le devant à gauche, puisque son action est tout-à-fait insignifiante.

Haut., 6 p.; larg., 4 p.



MILON DE CROTONNE

卷之三

It is also important to note that the results of the present study are in agreement with those of previous studies which have shown that the relationship between the amount of energy consumed and the amount of energy expended is not necessarily linear (Hill et al., 1990; Hill et al., 1991).

1. *Chlorophytum comosum* (L.) Willd. (Asparagaceae) (Fig. 1)

LiC_6 has made some progress.

$$\sum_{j=1}^n \alpha_j = 1 \quad \text{and} \quad \alpha_j > 0 \quad \forall j.$$

$$\Psi = e^{-\frac{i}{\hbar} \int_{\Gamma} \omega^{\alpha} \wedge d\sigma_{\alpha}} \Psi_0(\Gamma, \omega).$$

1996-1997

1. *Constitutive* *genes* *in* *the* *cell* *are* *not* *expressed* *in* *all* *tissues* *at* *all* *times*.

the *liver* and *kidneys* were removed.

1. The following table gives the results of the experiments made by the author.

174



MILO OF CROTON.

The city of Croton was celebrated for the number of its wrestlers, and Strabo relates, that he had been present at a certain olympiad where the seven wrestlers who obtained the prizes were Crotonians. Milo, one of the most remarkable among them, was crowned seven times during the pythian, and six times during the olympic games; but at last he discontinued his appearance among the wrestlers, as no adversary dare compete with him. But gymnastic glory was not his only object : he was one of the most assiduous and distinguished pupils of Pythagoras; and afterwards, towards the year 508 before J.-C., he commanded the army of the Crotonians who achieved a signal victory over the Sybarites.

Milo, advanced in age and traversing a forest, perceived the trunk of a tree which the wood-cutters had forsaken without having severed it entirely asunder. Wishing to try his strength, his first efforts were to displace the wedge while he kept the gap open with his arm, but, finding no other wedge, he was held fast, and, not being able to disengage himself was devoured by wild beasts.

It was in 1673 that Puget finished this admirable statue, which decorated for some time the garden at Versailles, and is now in the Museum of modern sculptures at the Louvre. This statue is excellent for the suppleness of the flesh, the union of strength with agony, energy with despair; it has less the appearance of marble, than of nature itself; we can imagine the blood circulating, the veins swelling and we pause in the expectation of hearing the cries of the sufferer.

Height, 9 feet 10 inches.



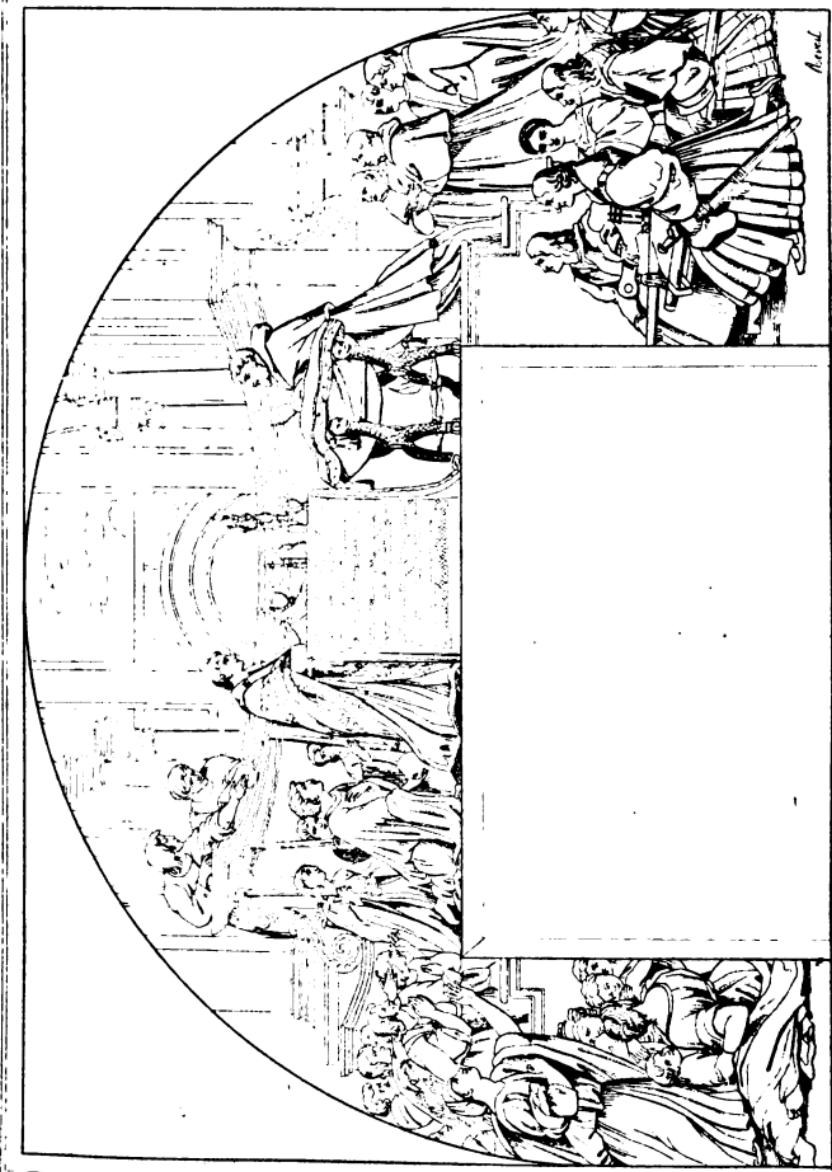
MILON DE CROTONE.

La ville de Crotone fut célèbre par le nombre de ses athlètes, et Strabon rapporte qu'on a vu « telle olympiade où les sept athlètes qui obtinrent la palme dans le stade étaient tous de Crotone. » Milon, l'un des plus remarquables d'entre eux, fut couronné sept fois aux jeux pythiens, et six fois aux jeux olympiques ; il cessa alors de s'y présenter, parce qu'il ne trouvait plus d'adversaires. Mais la gymnastique ne fut pas son seul sujet de gloire : il fut un des élèves les plus assidus et les plus distingués de Pythagore ; puis, vers l'an 508 avant J.-C., il commandait l'armée des Crotoniates qui remporta une victoire signalée sur les Sybarites.

Milon, avancé en âge et traversant une forêt, aperçut un tronc d'arbre que des bûcherons avaient abandonné sans achever de le fendre. Voulant encore essayer sa force, il fit facilement partir le coin qui tenait l'arbre entr'ouvert ; mais il ne put ensuite retrouver des forces suffisantes pour le faire éclater : pris ainsi, sans aucun moyen de se dégager, il fut dévoré par les bêtes.

C'est en 1673 que Puget fit cet admirable morceau, qui décore pendant long - temps le jardin de Versailles, et qui est maintenant dans le Musée de sculptures modernes au Louvre. On admire dans cette statue la souplesse de la chair, la réunion de la force et de la douleur, celle de l'énergie et du désespoir ; il semble que ce ne soit pas du marbre, mais la nature elle-même ; on croit voir le sang circuler, les vaisseaux se gonfler, et on s'arrête pensant entendre les cris du malheureux.

Haut., 9 pieds 3 pouces.



Raphael p.

LA Messe de BOLSENNE

THE JOURNAL OF

The following table gives the values of R for different temperatures, calculated by the method of successive approximations. The first column gives the temperature in degrees Celsius, the second column the value of R at that temperature, and the third column the percentage difference between the value of R at the given temperature and the value of R at 25°C.

Temperature (°C)	R	Percentage difference
25	1.0000	0.00
30	1.0000	0.00
35	1.0000	0.00
40	1.0000	0.00
45	1.0000	0.00
50	1.0000	0.00
55	1.0000	0.00
60	1.0000	0.00
65	1.0000	0.00
70	1.0000	0.00
75	1.0000	0.00
80	1.0000	0.00
85	1.0000	0.00
90	1.0000	0.00
95	1.0000	0.00
100	1.0000	0.00
105	1.0000	0.00
110	1.0000	0.00
115	1.0000	0.00
120	1.0000	0.00
125	1.0000	0.00
130	1.0000	0.00
135	1.0000	0.00
140	1.0000	0.00
145	1.0000	0.00
150	1.0000	0.00
155	1.0000	0.00
160	1.0000	0.00
165	1.0000	0.00
170	1.0000	0.00
175	1.0000	0.00
180	1.0000	0.00
185	1.0000	0.00
190	1.0000	0.00
195	1.0000	0.00
200	1.0000	0.00
205	1.0000	0.00
210	1.0000	0.00
215	1.0000	0.00
220	1.0000	0.00
225	1.0000	0.00
230	1.0000	0.00
235	1.0000	0.00
240	1.0000	0.00
245	1.0000	0.00
250	1.0000	0.00
255	1.0000	0.00
260	1.0000	0.00
265	1.0000	0.00
270	1.0000	0.00
275	1.0000	0.00
280	1.0000	0.00
285	1.0000	0.00
290	1.0000	0.00
295	1.0000	0.00
300	1.0000	0.00
305	1.0000	0.00
310	1.0000	0.00
315	1.0000	0.00
320	1.0000	0.00
325	1.0000	0.00
330	1.0000	0.00
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395	1.0000	0.00
400	1.0000	0.00
405	1.0000	0.00
410	1.0000	0.00
415	1.0000	0.00
420	1.0000	0.00
425	1.0000	0.00
430	1.0000	0.00
435	1.0000	0.00
440	1.0000	0.00
445	1.0000	0.00
450	1.0000	0.00
455	1.0000	0.00
460	1.0000	0.00
465	1.0000	0.00
470	1.0000	0.00
475	1.0000	0.00
480	1.0000	0.00
485	1.0000	0.00
490	1.0000	0.00
495	1.0000	0.00
500	1.0000	0.00
505	1.0000	0.00
510	1.0000	0.00
515	1.0000	0.00
520	1.0000	0.00
525	1.0000	0.00
530	1.0000	0.00
535	1.0000	0.00
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560	1.0000	0.00
565	1.0000	0.00
570	1.0000	0.00
575	1.0000	0.00
580	1.0000	0.00
585	1.0000	0.00
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610	1.0000	0.00
615	1.0000	0.00
620	1.0000	0.00
625	1.0000	0.00
630	1.0000	0.00
635	1.0000	0.00
640	1.0000	0.00
645	1.0000	0.00
650	1.0000	0.00
655	1.0000	0.00
660	1.0000	0.00
665	1.0000	0.00
670	1.0000	0.00
675	1.0000	0.00
680	1.0000	0.00
685	1.0000	0.00
690	1.0000	0.00
695	1.0000	0.00
700	1.0000	0.00
705	1.0000	0.00
710	1.0000	0.00
715	1.0000	0.00
720	1.0000	0.00
725	1.0000	0.00
730	1.0000	0.00
735	1.0000	0.00
740	1.0000	0.00
745	1.0000	0.00
750	1.0000	0.00
755	1.0000	0.00
760	1.0000	0.00
765	1.0000	0.00
770	1.0000	0.00
775	1.0000	0.00
780	1.0000	0.00
785	1.0000	0.00
790	1.0000	0.00
795	1.0000	0.00
800	1.0000	0.00
805	1.0000	0.00
810	1.0000	0.00
815	1.0000	0.00
820	1.0000	0.00
825	1.0000	0.00
830	1.0000	0.00
835	1.0000	0.00
840	1.0000	0.00
845	1.0000	0.00
850	1.0000	0.00
855	1.0000	0.00
860	1.0000	0.00
865	1.0000	0.00
870	1.0000	0.00
875	1.0000	0.00
880	1.0000	0.00
885	1.0000	0.00
890	1.0000	0.00
895	1.0000	0.00
900	1.0000	0.00
905	1.0000	0.00
910	1.0000	0.00
915	1.0000	0.00
920	1.0000	0.00
925	1.0000	0.00
930	1.0000	0.00
935	1.0000	0.00
940	1.0000	0.00
945	1.0000	0.00
950	1.0000	0.00
955	1.0000	0.00
960	1.0000	0.00
965	1.0000	0.00
970	1.0000	0.00
975	1.0000	0.00
980	1.0000	0.00
985	1.0000	0.00
990	1.0000	0.00
995	1.0000	0.00
1000	1.0000	0.00

...the style has so palpably changed that it is difficult to detect the style of the *Veneciano* in modern painting.

• 6 feet 10 inches (207 cm) = 6 $\frac{5}{6}$ feet 4 inches

195



THE MASS OF BOLSENE.

This picture in fresco adorns the first chamber of the Conclave, which is situated between the hall of Constantine and that of the Signature, the pictures of which we have already considered; the first chamber alluded to had been decorated by artists, before Raphael's arrival at Rome, but, on account of the great talents displayed in his first undertakings, he was engaged by Julius II to displace the pictures it contained for his own compositions.

The frescos in the chamber of the Signature are allegorical, in the other rooms the subjects are drawn from history; but contain, nevertheless, undoubted references to the church of Rome.

Raphael has represented, in this composition, a miracle which happened in the city of Bolsene, during the year 1064: a priest who doubted the divine presence during the Lord's supper, was surprised, in consecrating the body, to see blood issue from the sacred wafer.

This picture, being cut in an irregular manner, by a window, only gave more scope to the genius of Raphael, who turned it to such advantage, that it would seem difficult to have otherwise filled the great space in the middle. The subject of this miracle was certainly given to Raphael for the purpose of combating in an indirect manner Luther's schism, which was then spreading over christendom; and to make the allegory more felt, pope Urban IV is represented under the features of Julius II.

Raphael in this picture has shown himself an able colourist, and has imitated the style of the Venetian school: many of the heads are worthy of Titian.

Breadth, 22 feet 3 inches; height, 15 feet 4 inches.



LA MESSE DE BOLSÈNE.

Cette peinture à fresque est dans la première chambre du Conclave, entre la salle de Constantin et celle de la Signature, dont on a déjà vu les peintures : elle avait été décorée par d'autres peintres avant l'arrivée de Raphaël à Rome; mais le grand talent qu'il fit voir dans ses premiers travaux engagea le pape Jules II à faire abattre les peintures déjà faites.

Les fresques de la chambre de la Signature sont des compositions allégoriques; dans les autres chambres, les sujets sont puisés dans l'histoire; mais tous ils offrent une application particulière à l'église de Rome.

Dans cette composition, Raphaël a représenté le miracle arrivé dans la ville de Bolsène en 1264, lorsqu'un prêtre qui ne croyait pas à la présence réelle dans l'eucharistie fut surpris de voir, au moment de la consécration, le corporal taché du sang sorti de l'hostie.

Ce tableau, coupé d'une manière irrégulière par une fenêtre, aurait pu gêner la composition; Raphaël a su en tirer parti de manière à ce qu'il semblerait difficile de remplir autrement le grand vide du milieu. La représentation de ce miracle fut certainement donnée à Raphaël pour combattre d'une manière indirecte le schisme de Luther, qui se répandait alors dans la chrétienté; et pour mieux faire sentir l'allégorie, le pape Urbain IV est représenté sous les traits de Jules II.

Raphaël, dans cette peinture, s'est montré habile coloriste; on y trouve une imitation de la manière de l'école vénitienne, et plusieurs des têtes pourraient soutenir la comparaison avec celles du Titien.

Larg., 21 pieds? haut., 14 pieds 6 pouces?

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L'oeuvre p.

ST BRUN FAIT CONSTRUIRE LE MONASTÈRE.

22962

SAINTE BRUNO

ARMORIAL CHAMBER-PALTRY OF THE ST.

Mr. George Fox had a collection of
old English armor, which is not only valuable
historically, and there many of his pieces are particularly
so, which did not belong to the nobility, but
particularly to the gentry, the yeomanry, the
trades, &c., the following being that of Bruno, a man
of the upper class of yeomen, who was a
gentleman of the chamber to King Edward
the First, & the work, a little wider than
a yard, & a height of about two feet, is
undoubtedly of the period when the armor
was in use.

In the background of the chamber-paltry, which
is the Charn case, is represented a building, which is said to be
sixth century in date, the eye of which is the emblem of the
order of the Garter. The case was covered in skin
of a black color, & presented
the quality of a red leather.

Height, 5 feet 3 $\frac{1}{2}$ inches, width, 2 $\frac{1}{2}$ feet.

196



SAINT BRUNO

ARRANGING THE CONSTRUCTION OF THE MONASTERY.

We have before had occasion to remark that Le Sueur, in his life of saint Bruno, has not always followed history very closely, and that many of his pictures are poetical compositions, which diverge not a little from the truth. This remark particularly applies to the present picture, since there is no reason for believing that saint Bruno went to the Chartreuse for the purpose of examining the plans; it would be making him master of the works, a title which was given at that period to the architect, he being in truth the conductor of the undertaking, and the person whose orders were executed by the workmen.

In the background of the picture another view, taken from the Chartreuse, is represented; but constructions erected in the xith century under the eyes of saint Bruno, and before the order of the Chartreuse was created, must have been very different from those represented by Le Sueur in this picture, they being of a much more modern date.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO

FAIT CONSTRUIRE LE MONASTÈRE.

Déjà nous avons eu occasion de faire remarquer que Le Sueur, dans sa vie de saint Bruno, ne s'est pas astreint à suivre entièrement l'histoire, et que plusieurs de ses tableaux sont des compositions poétiques dans lesquelles il s'est un peu écarté de la vérité. Le sujet dont nous nous occupons est bien dans ce cas, et on ne peut assurer que saint Bruno se soit effectivement trouvé à la Chartreuse à examiner les plans que lui présente le *maître des œuvres*, car c'était à cette époque le nom qu'on donnait à l'architecte, puisqu'en effet il était le conducteur de l'ouvrage et de tous les ouvriers qui concouraient à son exécution.

Le fond du tableau représente encore une vue prise à la Chartreuse; mais les constructions faites dans le xi^e siècle sous les yeux de saint Bruno, et avant la création de l'ordre des Chartreux, n'ont certainement eu aucun rapport avec celles que Le Sueur a imaginé de représenter dans ce tableau, et qui sont d'un goût bien plus moderne.

Haut., 6 p.; larg., 4 p.

199



Lesueur p.

ST BRUNO PREND L'HABIT MONASTIQUE.

Acaval

—T. T. T. —

113

1. *Leucosia* (L.) *leucostoma* (L.) *leucostoma* (L.) *leucostoma* (L.)

Journal of Clinical Psychology

10. *Leucosia* *leucostoma* *leucostoma*

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are given at the end.

REFERENCES

Case histories

INTRODUCTION TO THE STUDY

What's Next

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W. J. BROWN, JR.

We

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RESULTS

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SAINT BRUNO TAKING THE MONASTIC HABIT.

During the construction of the church and of the buildings necessary in forming an establishment for those pious anchorets, who wished to retire from the world, they were obliged to contribute their assistance towards a variety of laborious undertakings, and could not therefore exclusively follow the customs of the cloister; but, when every thing was terminated, saint Hugo, bishop of Grenoble, consecrated their establishment and received their vows.

Saint Bruno, clothed in a long white woollen robe, is upon his knees before the bishop, who is preparing to put the *coule* or *coculle*, upon him, a kind of scapulary reaching the ground in two large bands, which prevent the lappets of his light garment from being disturbed by the wind or by his own motion. Le Sueur, had he wished to have followed history, should not have given a large white beard to the prelate, because he was younger than saint Bruno; he has committed also another fault, in placing a double cross near saint Hugo, as the double cross is dedicated to archbishops.

Two companions of saint Bruno are kneeling upon the steps of the altar; the expression of their faces, as well as their attitudes, are full of devotion, and inspire the observer with profound respect. The others, still at the door of the chapel, are waiting with patience for the moment when they may approach to pronounce a vow that is to separate them for ever from the world.

Le Sueur has put so much nature and simplicity into this picture, that the design seems to be an exact representation of the scene as it occurred.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO PREND L'HABIT MONASTIQUE.

Pendant la construction de l'église et des bâtimens nécessaires à leur établissement, les pieux solitaires, qui voulaient se retirer du monde, s'étaient trouvés obligés de se livrer à toutes sortes de travaux, et n'avaient pu suivre les usages du cloître; mais tout étant terminé, saint Bruno et ses compagnons prirent l'habit monastique : c'est saint Hugues, évêque de Grenoble, qui fit cette consécration et reçut leurs vœux.

Saint Bruno, vêtu d'une longue robe de laine blanche, est à genoux devant l'évêque qui s'apprête à lui passer la *coule* ou *coculle*, espèce de scapulaire tombant jusqu'à terre, avec deux larges bandes dans le bas, pour empêcher les deux pans de ce vêtement léger d'être écartés par le vent ou par les mouvements. Le Sueur, s'il eût voulu suivre l'histoire avec plus d'exactitude, n'aurait pas donné une grande barbe blanche au prélat, puisqu'il était plus jeune que saint Bruno ; c'est aussi une faute d'avoir fait porter près de lui une double croix, ce signe n'étant réservé que pour les archevêques.

Deux compagnons de saint Bruno sont à genoux sur les marches de l'autel, et l'expression de leur figure, ainsi que l'attitude de leur corps, montrent une grande ferveur, et inspirent un profond respect. Les autres, encore à la porte de la chapelle, attendent avec résignation l'instant où ils pourront s'approcher pour prononcer le vœu qui doit à jamais les séparer du monde.

Le Sueur, dans ce tableau, a su mettre tant de simplicité et de naturel qu'il serait difficile de supposer que la scène ait pu se passer différemment.

Haut., 6 p.; larg., 4 p.



ST. PIERRE DÉLIVRÉ DE PRISON.

Ribera p.

APPENDIX

IV

It is now time to turn our attention to the question of the relationship between the two models of the economy. We have seen that the model of the economy based on the assumption of perfect competition is unable to account for the observed disequilibrium in the market for labor. It is also clear that the model of the economy based on the assumption of imperfect competition is able to account for the observed disequilibrium in the market for labor. However, it is not clear whether the model of the economy based on the assumption of imperfect competition is able to account for the observed disequilibrium in the market for labor. This is because the model of the economy based on the assumption of imperfect competition does not take into account the fact that the market for labor is not perfectly competitive.

The first step in the proof is to show that the model of the economy based on the assumption of imperfect competition is able to account for the observed disequilibrium in the market for labor. This is done by showing that the model of the economy based on the assumption of imperfect competition is able to account for the observed disequilibrium in the market for labor.

The second step in the proof is to show that the model of the economy based on the assumption of imperfect competition is able to account for the observed disequilibrium in the market for labor.

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The eighth step in the proof is to show that the model of the economy based on the assumption of imperfect competition is able to account for the observed disequilibrium in the market for labor.

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SAINT PETER DELIVERED FROM PRISON.

After the death of Jesus-Christ, saint Peter and saint Paul wrought many miracles, which operated towards the conversion of an immense number of people. The priests and doctors of the law wished to prohibit the preaching of the apostles, they menaced them with chastisement continually, and finished at last by throwing saint Peter into prison. But during the night an angel opened the doors, and led him out unperceived by the centinels. This we learn from the Evangelist, and Ribera has represented the saint at the moment when the chains are broken by divine command. The angel, resplendent with light, takes the apostle by the hand, and shows him that he may escape without any fear of the guards who are slumbering around him.

This picture is remarkable for its colour, the vigour of its tone, and, above all, for the brilliant effect of its clair-obscur : it forms a part of the collection belonging to the duke of Dalmatia. It has never been engraved.

Breadth, 7 feet 8 inches; height, 5 feet 6 inches.

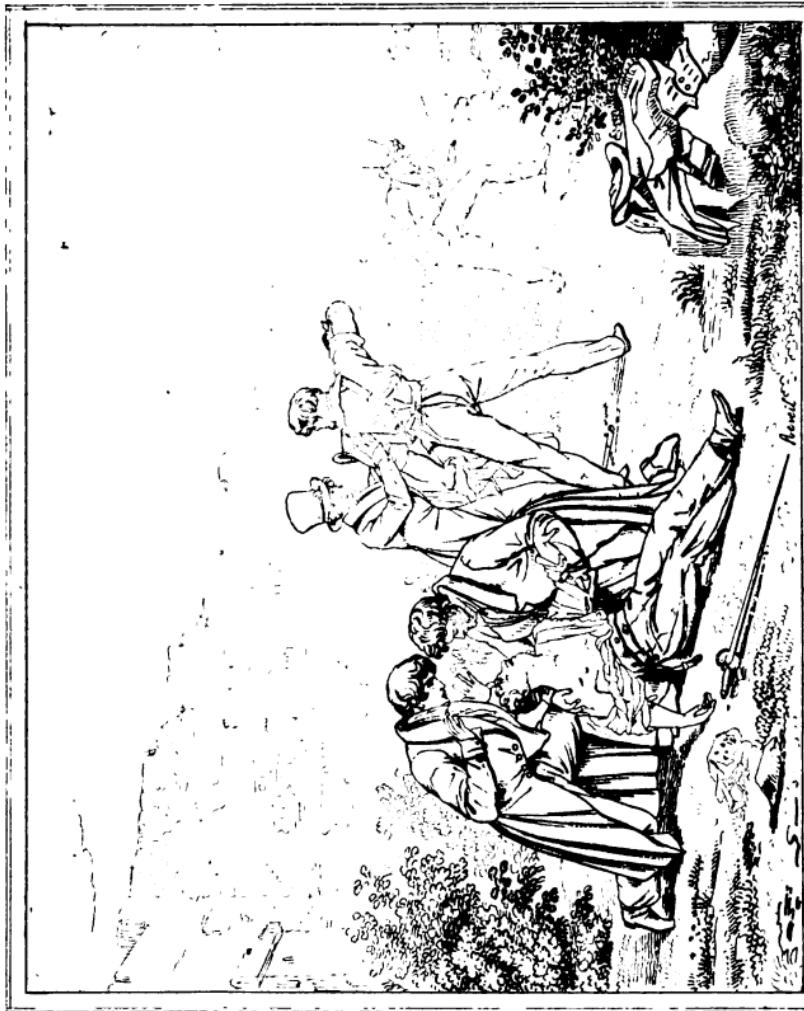


SAINT PIERRE DÉLIVRÉ DE PRISON.

Après la mort de Jésus-Christ, saint Pierre et saint Paul firent plusieurs miracles, qui opérèrent la conversion d'un grand nombre de personnes. Les prêtres et les docteurs de la loi voulant empêcher la prédication des apôtres, les menacèrent plusieurs fois de châtiments, et finirent même par faire mettre saint Pierre en prison. Mais durant la nuit, un ange ouvrit les portes et l'en fit sortir, sans que les gardes s'en aperçussent. C'est là ce que nous apprend l'évangile, et Ribera fait voir saint Pierre dont les fers viennent d'être brisés par la toute-puissance divine. L'ange resplendissant de lumière prend l'apôtre par la main, et lui montre qu'il peut sortir sans craindre les gardes que l'on voit endormis autour de lui.

Ce tableau est remarquable par sa couleur, la vigueur de son ton, et surtout par le brillant effet du clair-obscur; il fait partie de la collection du maréchal duc de Dalmatie; et n'a jamais été gravé.

Larg., 7 pieds 3 pouces; haut., 5 pieds 3 pouces.



179.

LE DUEL.

Van der Donck

THEATRE

At the present time, the number of plays produced in the evening theatre of which the author has been a member, is about 1000, and probably 1000 more, for it is only in the last few years that the number of plays for the evening has increased, and the number of plays for the day has decreased. In 1892, there were 3000 plays produced in the theatres of London, and in 1907, there were 10000 plays produced in the theatres of London.

It is the second company of the Royal Opera House, which is the largest company in England, and the one which they are supporting in the two in their leaving to New York from the hands of justice, and only the first company.

The play of *Has* which is now in the hands of the Royal Opera House, is a very popular one, and has been produced by the expression of the author's desire, with all the wipers of the stage, and the audience, and the critics, the same.

This play, which is excellently played, is set with scenes in the saloon during the year 1890, and was then bought by an English author, for the sum of £1000, and the author of the play.

— *A Cook*. — *A Cook* in the night, after a play.

179





THE DUEL.

A lively altercation arises, frequently for a frivolous object, the consequence of which is, that two persons, formed for mutual esteem, challenge each other, each expecting to see his adversary fall; seconds are invited, who accompany them into a solitary place for the purpose of witnessing that no foul play is resorted to, on either side. The seconds sometimes endeavour to adjust the quarrel, but if without success they remain cold spectators of the scene, which has the appearance merely of a pastime, unless the affair be brought to a conclusion by the fall of either in the combat.

But no sooner does this fatal event happen than the situation of the actors is changed in a moment. Two of the seconds are not more occupied in endeavouring to save the life of him whom they are supporting in their arms, than are the other two in endeavouring to withdraw the successful adversary from the hands of justice, which regards a duel as a murder, and only on some occasions as involuntary.

M. Vigneron has varied the expression of the actors who constitute this painful scene, in a masterly manner. In showing the vanquisher with his back turned to us, he wished to avoid portraying the expression of the face; but the tranquillity with which he wipes his blood-stained weapon demonstrates sufficiently that his feelings are unmoved.

This picture, which is excellently coloured, appeared with success in the saloon during the year 1822; and was then bought by an amateur at Douay; it has been engraved in aquatinta, by Jazet.

Breadth, 3 feet 4 inches; height, 2 feet 7 $\frac{1}{2}$ inches.



LE DUEL.

A la suite d'une vive discussion, souvent pour un objet frivole, deux personnes faites pour s'estimer se donnent rendez-vous, et chacune d'elles a l'espérance de voir tomber son adversaire; chacune d'elles invite deux amis à les accompagner dans un lieu solitaire pour rendre témoignage qu'il n'y a ni de part ni d'autre surprise ou subterfuge. Quelquefois ces amis parviennent à éviter le combat; s'ils n'y réussissent pas ils restent froids spectateurs d'une scène, qui semblerait n'être qu'un jeu, si la mort de l'un des deux champions ne devait bientôt le faire cesser.

Mais à peine l'accident prévu est-il arrivé que la situation de tous les acteurs change au même instant. Deux des témoins ne sont plus occupés que de savoir s'il est encore possible de rappeler à la vie celui qu'ils tiennent entre leurs bras, tandis que les deux autres pensent à soustraire le victorieux adversaire aux mains de la justice, qui considère le duel comme un homicide, et quelquefois seulement se laisse convaincre qu'il n'est pas volontaire.

M. Vigneron a su varier les expressions de tous ceux qui prennent part à cette pénible scène : en nous montrant le vainqueur par le dos, il a évité de faire voir l'expression de sa figure; mais la tranquillité avec laquelle il essuie son arme démontre assez que son ame n'est pas émue.

Ce tableau d'une excellente couleur a paru avec succès au salon de 1822; il fut acheté alors par un amateur de la ville de Douay. Il a été gravé à l'aquatinte par Jazet.

Larg., 3 pieds 2 pouces; haut., 2 pieds 6 pouces.

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Forbin p.

180.

SCÈNE DE L'INQUISITION

THE SPANISH DOLPHIN

This picture is in the collection of Mr. George W. Thompson, of New York, and is one of the most interesting pieces of art in his gallery. It is a portrait of a dolphin, painted on a piece of wood, which has been converted into a picture frame. The dolphin is represented in a very lifelike manner, with its head turned to the right, looking over its shoulder. Its body is covered with dark spots, and it has a long, thin tail. The background is a light, sandy color, suggesting the ocean floor. The picture is mounted on a wooden frame, which is decorated with gold leaf and intricate carvings.

In the center of the dolphin's back, there is a small, circular opening, through which a piece of wood is visible. This wood is engraved with the name "J. C. Thompson" and the date "1850". The dolphin is shown swimming towards the right, with its mouth open as if it were breathing or catching prey. The overall composition is dynamic and full of movement.

It is difficult to count the number of spots on the dolphin, but it appears to be around 100. The first spot, where the head is entered, is the largest and takes a place in which nothing else can fit.

This picture is in the gallery of the Hon. Mr. M. S. Thompson, engraver in New York, by M. S. W. Reynolds, first engraver to the King of England.

Height, fifteen inches; width, twelve and a half inches.

187



A SCENE IN THE INQUISITION.

The first design of this composition was exhibited at the saloon in 1817; the scene also passed in one of the halls belonging to the palace of the Inquisition at Valladolid; in both pictures the same effect is produced by the light passing through an opening in the middle of the vault. In the background of each is likewise seen a dungeon, into which the victim must descend to pass the remainder of her days. The figure is in both pictures attached to a pillar; and is listening with agony to her sentence, which a monk of the order of saint Dominic is reading, but the third figure is different. The painter in his first picture represented a familiar of the inquisition upon his knees, holding in his hands the ignominious *caracha*, a paper cap painted with different colours according to the sentence past upon the victim, whether it be burning, perpetual imprisonment, or a simple penalty.

In the place of the familiar, there is in this picture another victim of the inquisition; it is a Mussulman, who has been probably condemned on account of his moslem faith, the suppression of which was the principal object of that horrible tribunal at the time of its institution.

It is difficult to account for the grand draperies that decorate this abode of misery; we prefer the simplicity of the first picture where the hall is entirely naked, as better becoming a place in which such tragical catastrophes occurred.

This picture is in the gallery of the Luxembourg. M. Schrot had it engraved in mezzotinte by M. S. W. Reynolds, first engraver to the king of England.

Height, 4 feet 10 $\frac{1}{2}$ inches; breadth, 3 feet 5 $\frac{1}{2}$ inches.



SCÈNE DE L'INQUISITION.

La première idée de cette composition parut au salon de 1817, la scène se passait également dans une des salles du palais de l'inquisition à Valladolid, de même elle était éclairée par une vive lumière passant par une ouverture au milieu de la voûte. On voyait aussi sur le devant l'entrée d'un cachot dans lequel la victime allait descendre pour y passer le reste de ses jours. La religieuse était également attachée près d'un pilier ; elle écoutait avec douleur la sentence dont lui donnait connaissance un religieux de l'ordre de saint Dominique ; mais la troisième figure était tout autre. Le peintre dans son premier tableau avait représenté un *familier* de l'inquisition à genoux, tenant dans ses mains l'ignominieux *carocha*, coiffure de carton dont les peintures diffèrent suivant que la victime est condamnée au feu, à une prison perpétuelle, ou bien à une simple amende honorable.

Ici nous voyons en place une autre victime de l'inquisition : c'est un Oriental, qui probablement a été condamné à cause de sa croyance, et cela rappelle que c'était l'unique but de ce tribunal redoutable lors de son institution.

Il est difficile de se rendre raison des deux grandes draperies qui décorent ce lieu de douleur, nous préférions la simplicité du premier tableau, où la salle était entièrement nue, ce qui semble plus convenable pour l'endroit où se passent d'aussi pénibles scènes.

Ce tableau est dans la galerie du Luxembourg; M. Schrot l'a fait graver à la mezzotinte, par M. S. W. Reynolds, graveur du roi d'Angleterre.

Haut., 4 pieds 7 pouces; larg., 3 pieds 3 pouces.



Raphael p.

HÉLIODORE CHASSÉ DU TEMPLE.



HELIODORUS DRIVEN FROM THE TEMPLE.

A traitor named Simon, to be revenged upon the high priest Onias, went to Seleucus, king of Syria, about the year 180 before Christ, and told him that he would find great wealth in the temple of Jerusalem. In the hope of enriching himself, the king commissioned Heliodorus to take possession of the temple. But all those under the command of the general were overthrown by divine power, and were suddenly struck with a terror that destroyed their presence of mind. A horse richly caparisoned, and on which was seated a man with a terrible aspect appeared before them. The animal flung itself with impetuosity upon Heliodorus, and struck him to the earth. Two young men also appeared full of strength and beauty, brilliant with glory and magnificently apparelled; they stood on either side of him and scourged him incessantly, inflicting several wounds; till Heliodorus suddenly fell down enveloped in shadows and obscurity.

This scene, in which the Israelitish high priest figures, alludes to the political events that happened during the pontificate of Julius II, a warlike prince, who punished those who unjustly possessed themselves of riches belonging to the church. Onias, who is on his knees before the altar, represents the pope, Raphael's patron. By a licence, not unfrequent in the pictures of that period, the pope is witnessing an event which happened 1700 years before his exaltation. He is seated upon an arm-chair, which is fastened upon poles long enough to be carried upon the shoulders of four men. The face of the nearest is a portrait of the painter. This fresco was unquestionably painted in 1512.

Height, 26 feet; breadth, 16 feet 2 inches.



HÉLIODORE CHASSÉ DU TEMPLE.

Un traître nommé Simon, pour se venger du grand-prêtre Onias, alla trouver Séleucus, roi de Syrie, vers l'an 180 avant J. C., et lui dire qu'il se trouvait de grandes richesses dans le temple de Jérusalem. Avec l'espoir de s'enrichir, le roi chargea Héliodore d'aller les enlever. Mais tous ceux qui étaient sous les ordres de ce général furent renversés par une vertu divine, et se sentirent tout d'un coup frappés d'une frayeur qui les mit hors d'eux-mêmes; car ils virent paraître un cheval magnifiquement enharnaché, sur lequel était monté un homme terrible. Ce cheval, fondant avec impétuosité sur Héliodore, le frappa avec ses pieds de devant. Deux autres jeunes hommes se montrèrent à lui pleins de force et de beauté, brillans de gloire et richement vêtus; se tenant à ses côtés, ils le fouettaient sans relâche, et lui firent plusieurs plaies. Héliodore tomba donc tout d'un coup enveloppé d'obscurité et de ténèbres.

Cette scène où figure le grand-prêtre des Israélites fait allusion aux événemens politiques du pontificat de Jules II, prince guerrier, qui sut punir les détenteurs des biens de l'église; et Onias que l'on voit à genoux devant l'autel représente le pape, protecteur de Raphaël. Par une licence assez fréquente dans les tableaux de cette époque, le pape se trouve témoin d'un événement qui eut lieu dix-sept cents ans avant son exaltation. Il est placé sur un siège à bras auquel sont adaptés des bâtons assez longs pour être portés sur les épaules de quatre hommes. La figure de celui qui est le plus en vue est un portrait du peintre. Cette fresque a sans doute été peinte en 1512.

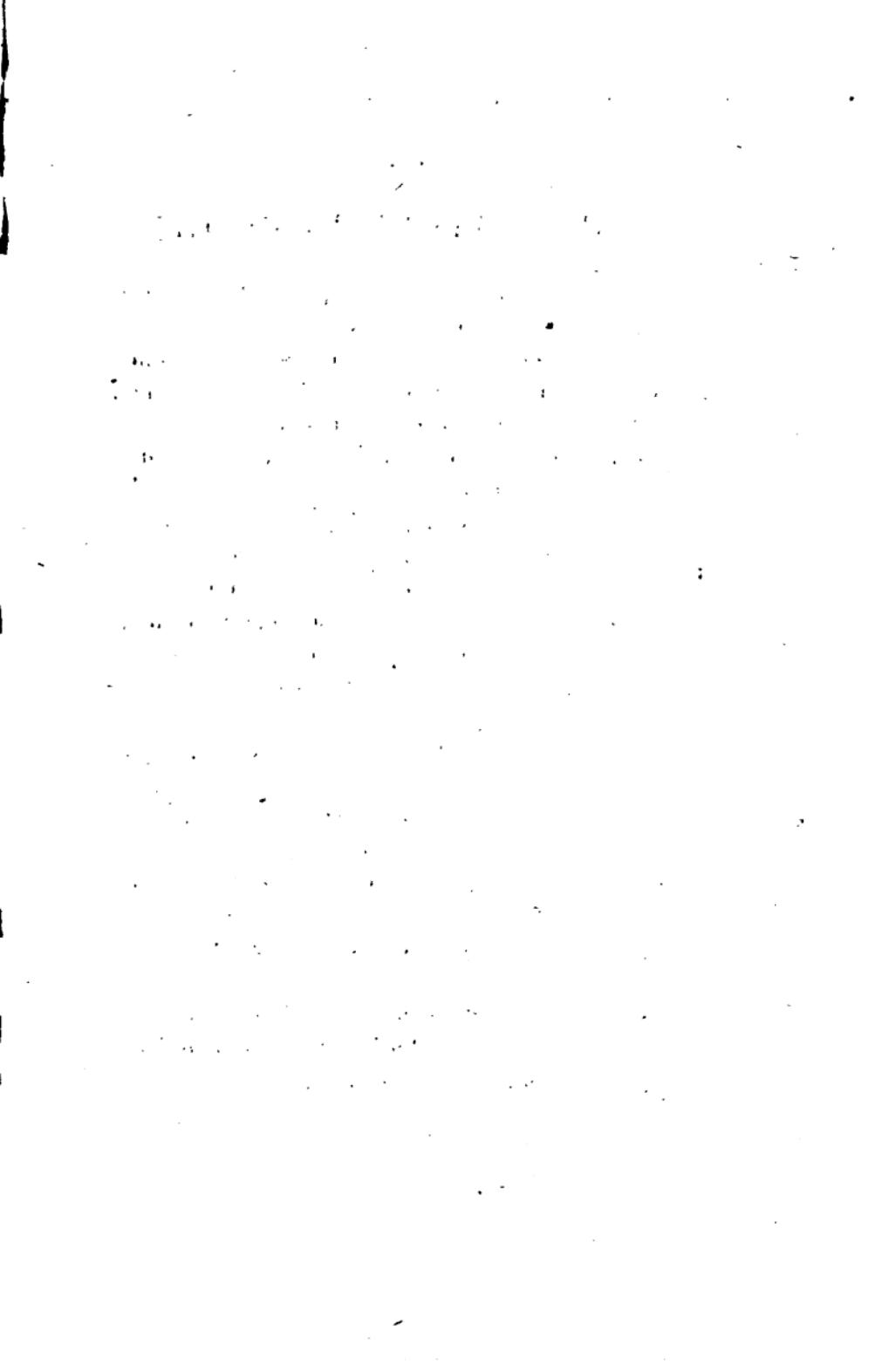
Larg., 24 pieds ? haut., 15 pieds ?



Rubens p.

182

LES QUATRE PHILOSOPHES.



182





THE FOUR PHILOSOPHERS.

Peter-Paul Rubens, painter, diplomatist, and *savant*, has in this picture given the portrait of Juste Lipse, with other friends in the habit of visiting him in his study. This learned man is seated in the middle; his long head and spare face denote the austerity of his manners and not his age, for he died at 59; the expression of his physiognomy indicates his genius. The bust of Seneca behind him shows that he had adopted the philosophy of the stoics which Seneca professed; the tulips near the bust manifest that Juste Lipse delighted in their culture; the dog in the front of the picture appears to be a familiar companion of the philosopher, who, like Frederic, had the weakness to erect tombs over his animals when they died.

In the fore-ground is Grotius, who appears to be discussing upon a passage in the book upon which both his hands are placed. Philip Rubens, secretary to the states, is seated on the other side of the table; whilst the painter Rubens is simply seen standing behind.

All the figures are clothed in black, according to the custom of the country and of the age, which however does not prevent a wonderful effect of clair-obscur in this picture. It has been engraved by Morel.

The name given to this picture is one that has been sanctioned by custom, the motive for it is not easily perceived.

Height, 5 feet 4 inches; breadth, 4 feet 5 inches.



LES QUATRE PHILOSOPHES.

Pierre-Paul Rubens, peintre, diplomate et savant, a voulu dans ce tableau faire le portrait de Juste Lipse, et le lui donner avec ceux de ses amis qui se trouvaient souvent réunis dans son cabinet. Ce savant est assis au milieu, sa tête longue et son visage décharné rappellent l'austérité de ses mœurs et non son âge puisqu'il mourut à 59 ans; l'expression de sa physionomie fait reconnaître son génie. Le buste de Sénèque que l'on voit derrière lui fait voir que le savant moderne avait adopté la philosophie des stoïciens dont Sénèque faisait profession: quant aux tulipes qui sont près de ce buste, elles sont là pour indiquer que leur culture était un des goûts de Juste-Lipse; le chien qu'on aperçoit sur le devant fait voir que c'était un des compagnons habituels du philosophe, qui eut comme Frédéric la faiblesse de consacrer des tombeaux à ces animaux quand il les perdait.

Sur le devant est Grotius qui paraît discuter sur le passage d'un livre sur lequel ses deux mains sont posées. Philippe Rubens, secrétaire des états, est assis de l'autre côté de la table, tandis que le peintre Rubens s'est seulement placé debout derrière.

Toutes les figures sont vêtues en noir, suivant l'usage du pays et du siècle, cela n'empêche pas de trouver dans ce tableau un merveilleux effet de clair-obscur.

La dénomination donnée à ce tableau est un *sobriquet* dont on fait usage sans en bien connaître le motif.

Ce tableau a été gravé par Morel.

Haut., 5 pieds; larg., 4 pieds 2 pouces.



Lesueur p.

LE PAPE VICTOR III CONFIRME LES STATUTS DES CHARTREUX.

183

The other side of the
table, — we have
the following in hand:
(1) — a copy of the
newspaper, the
"Daily News,"
(2) — a copy of the
"Daily Mirror,"
(3) — a copy of the
"Daily Herald,"

They seem well informed, and
find more interesting yet, the
adult English reader.
On either side of the
newspapers, we have
what is the "main news" of
the paper, which consists
of the signature of the editor,
signed by the name
with the initials, and
then what appears to be
the "main news."

The task of finding
out what is the "main news"
and what is the "signature" of the editor, has not
played a part of our education, and therefore it
wouldn't occur to me.

— Books, at least 4 or more hours, I believe.

— Books, — I believe.

183



POPE VICTOR III

CONFIRMING THE STATUTES OF THE CHARTREUSE.

The pious monks established in the Chartreuse, under the authority of saint Bruno, distinguished themselves there by the austerity of their manners, the assiduity of their labours, their prayers and their silence. To the culture of the earth, necessary for the nourishment of their community, they joined other works less fatiguing, and that which they indulged in with the greatest eagerness, was the transcribing of pious books, such as *Genésis*, the psalms, and the evangelists.

They had not, strictly speaking, statutes for their order, but were following the rules laid down by saint Benoit, when saint Bruno, with his usual deference for his superiors, wished to obtain the authority of the pope in respect to changes necessary to be made on account of the peculiar way of life to which the monks had devoted themselves. He requested that the pope would sanction the institution; such at least forms the subject of the present picture. The sovereign pontiff, surrounded by the members of the sacred college, listens with the greatest attention to the discourse recited before him, and which appears to have excited the admiration of many members of the consistory.

The hall of audience, in this picture, is admirably arranged, yet we cannot help remarking, that the painter has employed a style of architecture totally unsuitable to the age in which saint Bruno lived.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



LE PAPE VICTOR III CONFIRME LES STATUTS DES CHARTREUX.

Les pieux solitaires établis dans la Chartreuse sous la conduite de saint Bruno s'y distinguaient par l'austérité de leurs mœurs, l'assiduité au travail, la prière et le silence. A la culture des champs nécessaire pour la nourriture de la communauté ils faisaient succéder d'autres travaux moins fatigans, et celui auquel ils se livraient avec le plus d'assiduité était de transcrire des livres pieux, tels que la Genèse, les psaumes et les évangiles.

Il n'y avait pas encore, à bien dire, de statuts pour l'ordre, qui pourtant suivait la règle de saint Benoît, lorsque saint Bruno, toujours soumis à ses supérieurs, voulut sans doute obtenir l'autorisation du pape, et faire admettre les changemens nécessités par le genre de vie érémitique à laquelle se li-vraient ses religieux : il forma donc une demande d'institution auprès du Saint-Siége; c'est du moins ce que Le Sueur nous montre dans ce tableau. Le souverain pontife, entouré des membres du sacré collège, écoute avec la plus grande attention la lecture qui lui est faite, et qui paraît attirer l'admiration de plusieurs des membres du consistoire.

On peut admirer dans ce tableau la noblesse de la disposition de la salle ; mais, ainsi que nous l'avons déjà dit, on ne peut s'empêcher de remarquer que le peintre a employé une architecture qui n'est point en rapport avec le siècle dans lequel vivait saint Bruno.

Haut., 6 pieds; larg., 4 pieds.

183



Lesueur p.

ST BRUNO DONNANT L'HABIT À UN NOVICE.

186



SAINT BRUNO

PUTTING THE RELIGIOUS HABIT UPON A NOVICE.

Every picture that elucidates the history of saint Bruno is remarkable for the justness and variety of its expressions, as well as for the dignity of its style. What fervour and submission are depicted in the novice, about to join himself for ever to an order the austereities of which are so great! What piety in the face of saint Bruno, who sees in the convert before him an elect of God! The monk who holds the Bible waits with benignity for the moment when he is to open it and to receive the oath of the new brother; to the right another holy man expresses his admiration at the resignation of the young novice.

The monk who is kneeling opposite the altar, belongs also to the Chartreuse; but, by a painter's license, he is clothed in a black mantle, which belongs rather to the city than the choir. The man near him is the father of the novice, who is naturally made to express a certain degree of emotion, aware that the vows just pronounced by his son will deprive him of the hope and the prop of his age.

We cannot but admire in this picture the felicity with which it has been composed, but the execution leaves something to be desired.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



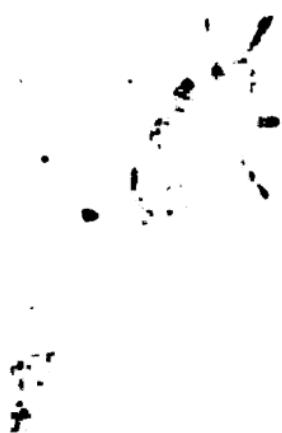
SAINT BRUNO DONNANT L'HABIT À UN NOVICE.

Chacun des tableaux de l'histoire de saint Bruno se fait remarquer par la justesse et la variété des expressions, aussi bien que par la noblesse du style. Quelle ferveur et quelle soumission dans le novice qui va s'engager pour toujours dans un ordre dont les rigueurs sont si grandes! Que de piété dans la figure de saint Bruno qui voit dans le néophyte un élu de Dieu! Le religieux qui tient le livre des évangiles attend avec douceur le moment où il va l'ouvrir et recevoir dessus le serment du nouveau religieux; à droite un autre chartreux témoigne l'admiration que lui fait éprouver la résignation de ce jeune novice.

Le religieux que l'on voit à genoux en face de l'autel est également un chartreux; mais c'est une licence que s'est permise le peintre de le revêtir d'un manteau noir, qui est l'habit de ville et non celui du chœur. On veut trouver dans l'homme debout près de lui le père du novice, qui ne peut s'empêcher d'éprouver quelque peine en pensant que les vœux prononcés par son fils lui font perdre l'espoir et le soutien de sa vieillesse.

On peut admirer dans ce tableau la facilité avec laquelle Le Sueur savait composer; mais l'exécution laisse quelque chose à désirer.

Haut., 6 pieds; larg., 4 pieds.



185



D'Uccle p.

185.

S^{TE} GENEVIEVE.



SAINT GENEVIEVE.

The most simple historical facts are almost always mingled with fabulous anecdotes, difficult to be believed. Saint Genevieve, the patroness of Paris, is regarded as having originally been a poor shepherdess; she lived in the vth century, and to her prayers was attributed the precipitate departure of Attila, king of the Huns, who with his army desolated Gaul in 451. But the first historian who speaks of saint Genevieve, and who wrote 18 years after her death, makes no mention of her poverty; he merely relates that saint Germain, bishop of Auxerre, and saint Loup, bishop of Troyes, journeying to England, stopped on their way at Nanterre, and that saint Germain took notice of Genevieve, who was then only seven years old, and exhorted her to consecrate herself to the service of God, and to renounce worldly affairs, to adorn her garments neither with gold nor with silver, to wear neither bracelets, rings nor jewels; but to preserve the copper medal he gave her, on which the figure of the cross was imprinted.

An exhortation of this nature must certainly have been given to the daughter of a rich person; for it is probable that saint Germain would have found something else to say to a poor peasant, he would not have entreated her to renounce luxuries with which she never could have been acquainted.

M. Guerin has given to the face of saint Genevieve a remarkable naivete, blended with an inspired air, which accords well with the subject; he has clothed her with the greatest simplicity, and given her an occupation without pretension.

This picture is in the gallery of the Luxembourg.

Height, 5 feet 10 inches; breadth, 3 feet 4 inches.



SAINTE GENEVIÈVE.

Les histoires les plus simples sont presque toujours mêlées de traits fabuleux difficiles à croire. On veut regarder comme une pauvre bergère sainte Geneviève, patronne de Paris, qui vivait dans le milieu du v^e siècle, et c'est à ses prières qu'on attribue le départ précipité d'Attila, roi des Huns, qui avec son armée désola les Gaules en 451 : mais le premier historien qui parle de sainte Geneviève, et qui écrivait dix-huit ans après sa mort, ne fait aucune mention de sa pauvreté ; il raconte seulement que saint Germain, évêque d'Auxerre, et saint Loup, évêque de Troyes, allant en Angleterre, s'arrêtèrent à Nanterre pour y loger, et que saint Germain ayant remarqué la petite Geneviève qui n'avait alors que sept ans, il l'engagea à se consacrer à Dieu, l'exhorta à renoncer aux parures mondaines, à ne point mêler d'or et d'argent dans ses vêtemens, à ne porter ni bracelets, ni bagues, ni bijoux ; mais à conserver la médaille de cuivre qu'il lui donnait, et sur laquelle était empreinte une croix.

Une exhortation de cette nature pouvait convenir à la fille d'un riche personnage de Nanterre, mais il est à croire que saint Germain aurait trouvé autre chose à dire à une pauvre paysanne, que de l'engager à renoncer à des richesses dont elle devait à peine connaître l'usage.

M. Guérin a donné à la figure de sainte Geneviève une naïveté remarquable avec un air inspiré qui convient bien au sujet ; il lui a laissé aussi une occupation et des vêtemens de la plus grande simplicité.

Ce tableau est dans la galerie du Luxembourg.

Haut., 5 pieds 6 pouces; larg., 3 pieds 2 pouces.



UN FILS DE NIÔBÉ.





A SON OF NIOBE.

The Niobe family, from which we have given a statue, n° 72, is one of the most remarkable objects in the gallery of Florence, as much for the beauty of its execution, as for the many figures of which it is composed; it was formerly in the Medici villa at Rome, and was most advantageously placed in a hall constructed for the purpose, by order of the grand-duke.

This son of Niobe has evidently seen several of his brothers and sisters destroyed, and the manner in which he holds the mantle over his head indicates that, he is endeavouring to avoid the arrows which are descending upon his unfortunate family. The lightness of the drapery in this statue is not more remarkable than the beauty of the naked parts. The position expresses the desire of avoiding the danger, and the difficulty of finding a place of refuge; the countenance also ably expresses the uneasiness which torments him, in not being able to avoid the melancholy fate that awaits him.

Height, 3 feet 2 inches?

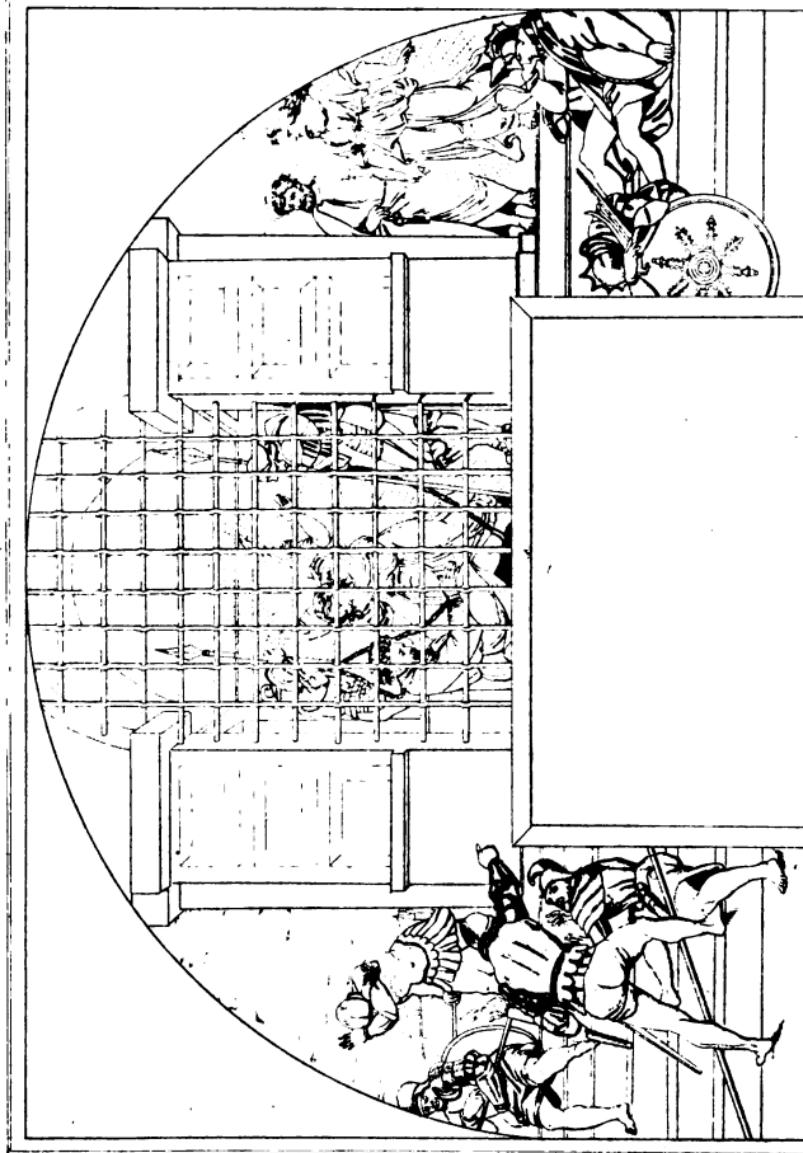


UN FILS DE NIOBÉ.

La famille de Niobé dont nous avons déjà donné une statue sous le n° 72 est une des choses les plus remarquables de la galerie de Florence, tant par la beauté du travail que par le nombre des figures de ce groupe, que l'on voyait autrefois à la villa Medici à Rome, et qui fut placé de la manière la plus convenable dans une salle construite exprès en 1762 par ordre du grand-duc.

Il est facile de voir que ce fils de Niobé a déjà vu frapper plusieurs de ses frères et sœurs, et la manière dont il tient son manteau avec le bras droit élevé au dessus de sa tête indique qu'il cherche un moyen de se garantir des flèches qui tombent du ciel sur sa malheureuse famille. La légèreté de la draperie dans cette statue est aussi remarquable que la beauté des parties nues. Sa pose indique le désir de fuir le danger, et l'embarras de trouver un refuge ; sa figure exprime bien aussi l'inquiétude dont il est tourmenté de ne pouvoir échapper au triste sort qui le menace.

Haut., 5 pieds ?



Raphael P.

ST PIERRE EN PRISON.

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SAINT PETER IN PRISON.

This picture, designed under the name of *saint Peter in bonds*, stands opposite the Mass of Bolsene in the first chamber of the Conclave. The middle of the painting is partly broken by a window. Raphael has ably obviated this deformity; whilst in the chamber of the Signature, where he met with a similar obstacle, he painted three different subjects which had no connection with each other, and they figured over and on each side of the window. Here Raphael has composed from one subject, but, as frequently happened with the painters his predecessors, he has designed three different scenes from the same subject.

Nobody dreamt of cultivating painting with respect to effect and the contrast of light and shade until Raphael; he has here given variety, as in one part he displays a moonlight effect, while the other two are lighted by a clear and resplendent lustre falling from one of the figures. Time has taken from the value of the tints and colours in this work, but it still owes to the situation which it occupies opposite the light, something with regard to illusion.

This picture, it is said, was painted with reference to an event which happened to Leon X, who in the year before his pontificate; on a similar day to that of his elevation, had been made prisoner after the battle of Viterbe, and was released again in a miraculous manner.

Height, 23 feet; breadth, 16 feet 6 inches.



SAINT PIERRE EN PRISON.

Ce sujet, désigné sous le nom de *Saint Pierre aux liens*, est placé en face de la Messe de Bolsène dans la première chambre du Conclave: une fenêtre se trouve aussi occuper une partie du tableau au milieu. Dans ceux-ci, Raphaël sut habilement dissimuler cette difformité par la manière dont il disposa ses compositions; tandis que dans la chambre de la Signature, qu'il avait peinte auparavant, il fit trois tableaux différens, n'ayant aucun rapport entre eux, et qui ornent le dessus et les deux côtés de la fenêtre. Ici Raphaël n'en a fait qu'un seul; mais, comme cela se trouve fréquemment chez les peintres ses prédecesseurs, il a figuré trois scènes différentes du même sujet.

Personne, jusqu'à Raphaël, n'avait songé à considérer la peinture du côté de l'effet ou des oppositions d'ombres et de lumières; le peintre les a variées ici, en montrant dans une partie une scène éclairée par la lune, tandis que les deux autres le sont par une lumière vive et resplendissante de l'un des personnages. Le temps a pu affaiblir la valeur des teintes et des couleurs de cet ouvrage, mais il doit encore à la position qu'il occupe à contre-jour quelque chose qui en favorise l'illusion.

Ce tableau fait allusion, dit-on, à Léon X, qui, l'année d'avant son pontificat, à pareil jour que celui de son exaltation, avait été fait prisonnier après la bataille de Viterbe; et avait été délivré d'une manière miraculeuse.

Larg., 21 pieds; haut., 15 pieds.



Lescure p.

S^{TE} BRUNO REÇOIT UN MESSAGE DU PAPE.

28.

René



SAINT BRUNO RECEIVING A MESSAGE FROM THE POPE.

A few years after the establishment of the Chartreux, Odon de Lageri, born at Chatillon-sur-Seine, and a monk of the order of Cluny, was elevated to the popedom, under the name of Urban II in 1088 : this sovereign pontiff, a disciple in the school of Reims, had been brought up by saint Bruno, and, wishing to avail himself of the ability of the man who had already been his master, he sent a message to him, summoning saint Bruno to his presence that he might take a part with him in the government of the church.

The envoy of the pope has already delivered his dispatches, the sword that he carries shows the nobility of his birth, he however, uncovered, is rendering homage to him whose virtue and piety had been so universally acknowledged. Saint Bruno cannot conceal the pain that he feels upon being again forced into the world, and it is equally evident that it is displeasing to his pious companions. This scene is sublime; it is given without affectation; all is simple, all is easy, we can enter into the emotion of each person, in spite of the silence which they all preserve. The tone and colouring of the picture agree perfectly with the subject; a harmony and even an air of sadness is shed over the scene. The red dress of the envoy and his green mantle, form a contrast to the white garments of the monks, without however producing the least harshness.

Height, 6 feet 5 inches; breadth, 4 feet 3 inches.



SAINT BRUNO REÇOIT UN MESSAGE DU PAPE.

Peu d'années s'étaient écoulées depuis l'établissement des Chartreux, lorsque Odou de Lageri, né à Châtillon-sur-Seine, et religieux de l'ordre de Cluny, fut élevé à la papauté, sous le nom d'Urbain II, en 1088 : ce souverain pontife, disciple de l'école de Reims, élevé avec saint Bruno, voulant s'aider des lumières de celui qui déjà avait été son maître, lui envoya un message pour lui demander de venir près de lui prendre part au gouvernement de l'église.

L'envoyé du pape a déjà remis ses dépêches : l'épée qu'il porte montre la noblesse de son origine, et cependant il se tient découvert pour rendre hommage à celui dont la vertu et la piété étaient bien reconnues. On ne peut se dissimuler la peine qu'éprouve saint Bruno d'être obligé de se retrouver encore au milieu du monde, et on voit également celle que ressentent ses pieux compagnons. Cette scène est sublime ; elle est rendue sans affectation ; tout est simple, tout est naïf ; on sent l'émotion de chacun des personnages, malgré le silence qu'ils gardent tous. Le ton de couleur du tableau convient parfaitement au sujet : on y trouve de l'harmonie et même une nuance de tristesse répandue sur tout le lieu de la scène. Le vêtement rougeâtre du messager, ainsi que son manteau vert, font avec les vêtemens blancs des religieux une opposition qui n'a pourtant rien de dur.

Haut., 6 pieds; larg., 4 pieds.

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Lesueur p.

ST BRUNO ARRIVE À ROME.

189







SAINT BRUNO ARRIVING AT ROME.

Saint Bruno, in presenting himself before the sovereign pontiff, regards him in the light of a superior to whom he owes respect and submission; whilst pope Urban II, formerly one of saint Bruno's pupils, considers him as the master from whom he received lessons in his youth, and as a friend from whom he now wishes to imbibe advice and assistance.

Pope Urban is influenced here by sentiments similar to those of saint Hugo, bishop of Grenoble: Le Sueur, has not even hesitated putting him in the same position; but the painter does not deserve to be accused of want of imagination; it would even have been puerile to avoid a repetition of the same position, when the persons are animated by the same sentiments. Thus, as M. Miel had already said, « Le Sueur has imitated himself as Homer did, and as nature does in her works. »

The figure of the pope is extremely fine in every respect, but that of one of the two persons near the sovereign pontiff, appears too small for the situation in which he is placed.

Height, 6 feet 5 inches; breadth, 4 feet 3 inches.



SAINT BRUNO ARRIVE A ROME.

Saint Bruno , en se présentant devant le souverain pontife , ne voit en lui qu'un supérieur à qui il doit respect et soumission , tandis que le pape Urbain II , ancien élève de saint Bruno , ne veut trouver que le maître dont il reçut des leçons dans sa jeunesse , et un ami dont il désire recevoir maintenant les conseils .

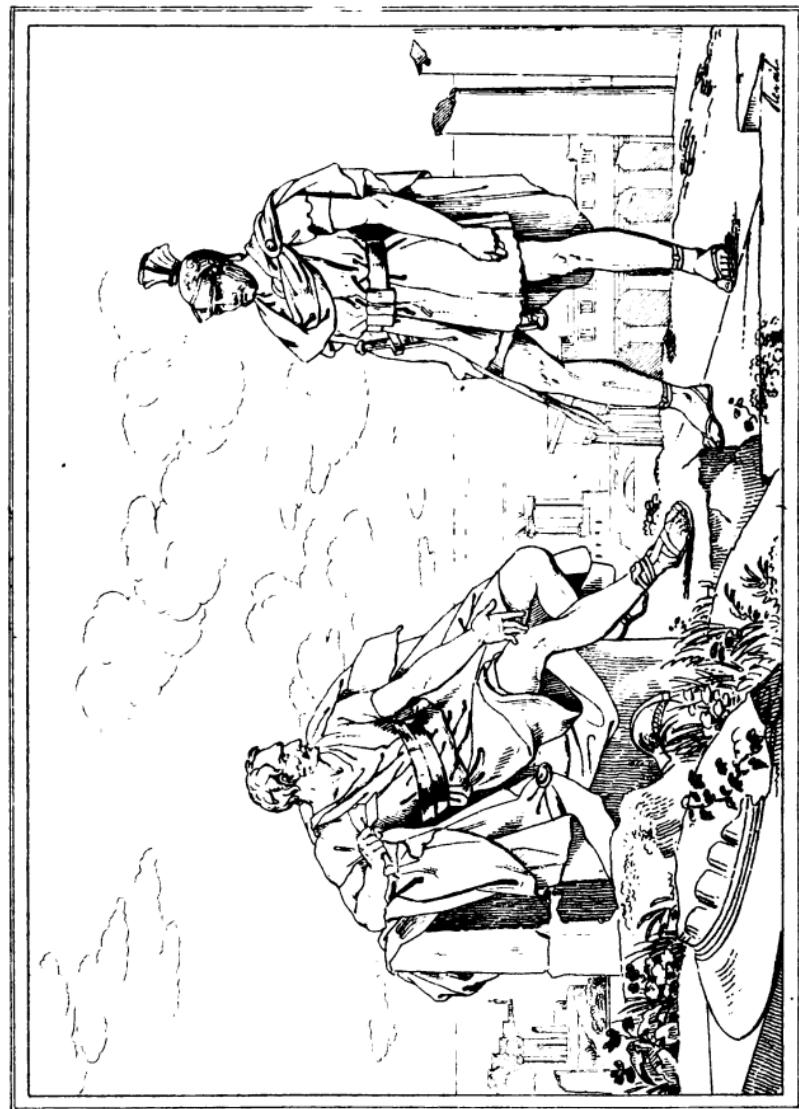
Le pape Urbain éprouve ici les mêmes sentimens que ceux qu'a ressentis l'évêque de Grenoble , saint Hugues : Le Sueur n'a donc pas hésité à le représenter dans la même position . Il ne faut pas pour cela accuser le peintre d'avoir manqué d'imagination ; mais ce serait se montrer puéril que de ne pas vouloir répéter une pose quand les personnages se trouvent dans la même action . Ainsi que l'a déjà dit M. Miel , « Le Sueur s'est répété comme se répète Homère et comme se répète la nature . »

La figure du pape est très belle sous tous les rapports , mais celle de l'un des deux personnages , qui sont près du souverain pontife , parait trop petite pour le plan où elle est placée .

Haut. , 6 pieds ; larg. , 4 pieds .

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Cognet p.

MARIUS.

190.



MARIUS.

Born in obscurity, Caius Marius embraced the profession of arms, and signalized himself under Scipio Africanus, at the fall of Carthage, 146 years before Christ. His glory continually increased from that period to the moment when he was made consul for the sixth time, and Sylla, his competitor, became his enemy. Compelled to quit Rome, he concealed himself in the marshes of Miterne; he afterwards embarked for Africa, in the hope of finding repose there; on his arrival, according to Plutarch, Sextilius, pretor of Utica, willing to please Sylla, told the unfortunate exile, that if he remained in Africa, the decrees of the roman senate should he executed against him. Marius was overwhelmed by this prohibition, and remained long silent; the envoy waited on him again for his reply to Sextilius, when he heaved a deep sigh and answered : « Say to him that you have seen Marius sitting upon the ruins of Carthage, » implying by these words that the fortunes of that city and his own were two striking examples of the vicissitudes of human affairs.

M. Coignet has in this picture produced a most extraordinary effect, and very felicitously : the sun setting in the sea covers the firmament with brilliant colours, whilst the figures in front of the picture are only lighted up from behind, which places them entirely in mezzotinto.

Height, 14 feet; breadth, 10 feet 5 inches.



MARIUS.

Né dans l'obscurité, Caius Marius embrassa la carrière des armes, et se signala sous Scipion l'Africain, lors de la prise de Carthage, 146 ans avant J. C. Sa gloire ne fit qu'augmenter depuis ce temps jusqu'au moment où, consul pour la sixième fois, Sylla, son compétiteur, devint son ennemi. Obligé de quitter Rome, de se cacher dans les marais de Minturne, il s'embarqua pour l'Afrique, où il croyait trouver quelque repos ; mais, suivant Plutarque, à son arrivée sur cette triste plage, Sextilius, préteur d'Utique, voulant plaire à Sylla, fit dire au malheureux exilé de Rome que s'il restait en Afrique, il exécuterait contre lui les décrets du sénat. Cette défense accabla Marius, qui garda le silence pendant longtemps ; interpellé de nouveau par l'envoyé sur ce qu'il le chargeait de dire à Sextilius, il poussa un profond soupir et répondit : « Dis-lui que tu as vu Marius assis sur les ruines de Carthage, » voulant par ces paroles faire entendre que la fortune de cette ville et la sienne donnaient deux grands exemples des vicissitudes humaines.

M. Coignet dans ce tableau a représenté un effet des plus extraordinaires, et dont il a tiré un heureux parti : un soleil couchant dans la mer fait voir un ciel embrasé des plus vives couleurs, tandis que les figures sur le devant du tableau ne sont éclairées que par le fond, ce qui les place entièrement dans la demi-teinte.

Larg., 13 pieds 1 pouce; haut., 9 pieds 9 pouces.



Poussin p

PAYSAGE. FUNÉRAILLES DE PHOCION.



A LANDSCAPE.

THE FUNERAL OF PHOCION.

In the front of a magnificent landscape, the back-ground of which represents the architecture of a great city, two men are silently carrying a dead body; it is that of Phocion, who during his life was forty-five times elected governor of Athens, and who at the age of 80 was condemned to drink hemlock. His funeral is taking place without any pomp, the cultivation of the country is not interrupted, a public ceremony is even celebrating, and a crowd of Athenian citizens are entering a temple, while the body of the ancient general is abandoned.

Poussin, in his pictures, generally represents affecting subjects; yet always excluding those that are hideous and revolting. This painter, like the poet Corneille, formed his genius almost without a master, and, like him, has left behind him master-pieces, which France idolizes and other nations envy. Learned in architecture and master of perspective, Poussin, after having studied the beautiful scenery of Italy, and examined Titian's manner of painting landscapes, composed many landscapes himself, for which he is equally estimated as for historical subjects.

It was about the year 1650 that Poussin painted this picture for M. Cerisier; it was engraved in 1684 by Stephen Boudet.

Height, 7 feet; breadth, 5 feet 11 inches.



PAYSAGE.

FUNÉRAILLES DE PHOCION.

Sur le devant d'un magnifique paysage, dont le fond présente les monumens d'une grande ville, deux hommes portent en silence un corps mort, et c'est celui de Phocion, qui pendant sa vie, fut appelé quarante-cinq fois pour gouverner Athènes, et qui à l'âge de 80 ans fut condamné à boire la ciguë. Ses funérailles ont lieu sans aucun appareil ; les travaux de la campagne n'en sont point interrompus ; une cérémonie publique même a lieu, et une foule de citoyens d'Athènes se porte vers le temple, tandis que le corps de leur ancien général est abandonné.

Poussin dans ses tableaux offre, presque toujours, des sujets faits pour émouvoir; cependant il évite de présenter rien de hideux ni de repoussant. Ce peintre, compatriote de Corneille, comme lui se forma presque sans maître, et comme lui, il laissa des chefs-d'œuvre dont la France s'honneure et que les autres nations lui envient. Savant dans l'architecture, profond dans la perspective, Poussin, après avoir étudié la belle nature d'Italie, après avoir examiné la manière dont Titien peignait le paysage, en composa plusieurs par le moyen desquels il est devenu aussi remarquable que par ses tableaux d'histoire.

C'est vers 1650 que Poussin peignit ce tableau pour M. Cérisier; il a été gravé en 1684 par Étienne Baudet.

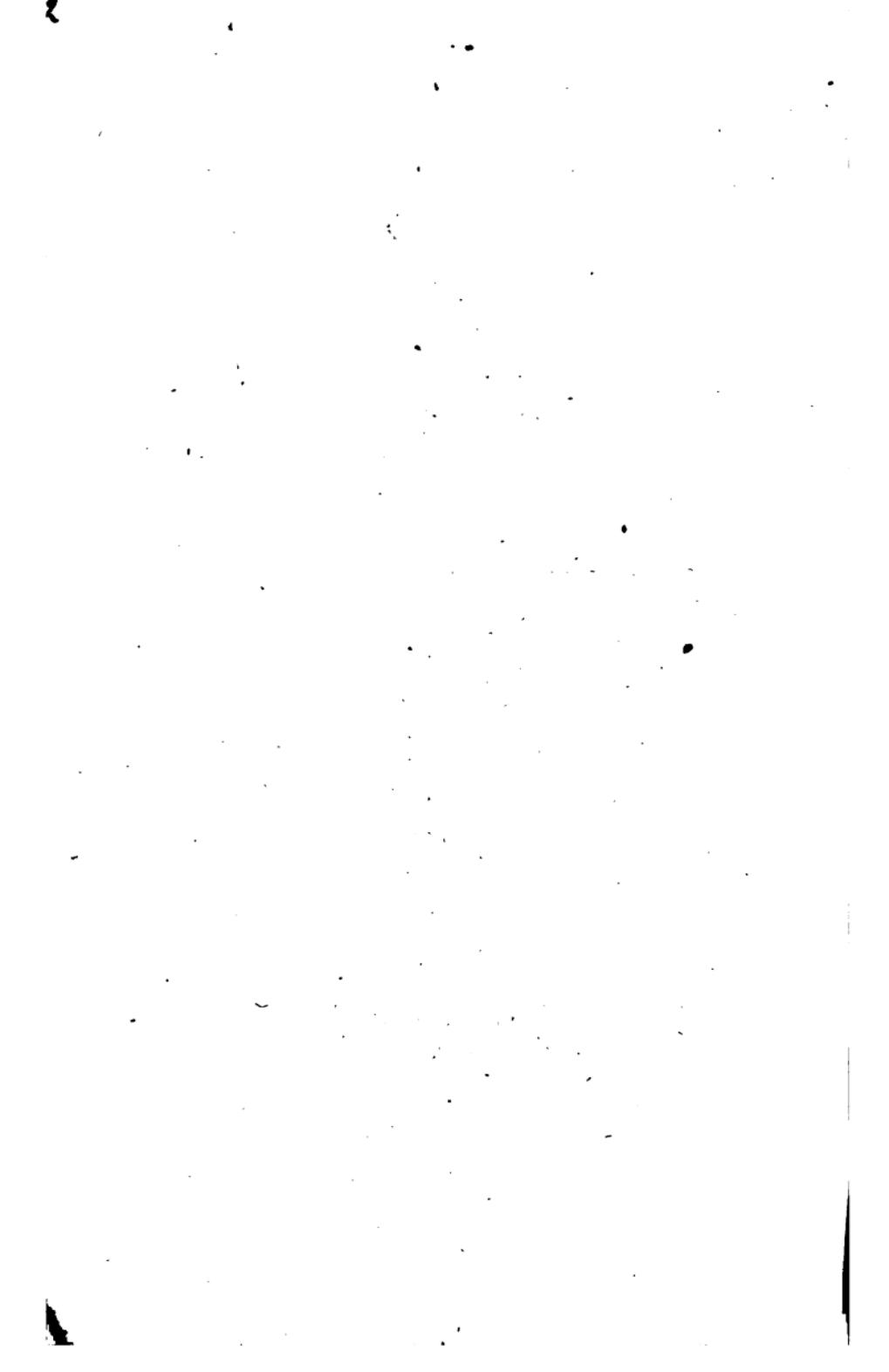
Larg., 6 pieds 6 pouces; haut., 4 pieds 8 pouces.



UNE FILLE DE NIOBÉ.

193.







A DAUGHTER OF NIOBE.

This representation of one of Niobe's daughters, is taken at the moment when she endeavours to cover herself with a mantle in order to avoid Diana's mortal shafts; her left hand¹ is still elevated, but the right has quitted the other end of the drapery. The cause of this involuntary movement is produced by beholding one of her brothers who is falling near her, and whose death is inevitable, being wounded in the breast.

The arrangement of the drapery in this figure is not a specimen of the perfection, that we are in the habit of meeting among the works of the greek sculptors; but we must remember that these statues decorated the front of a great temple, and at so high an elevation it was not considered necessary to confide their execution to artists of the first order.

The right arm and even a portion of the shoulder are modern restorations, as well as the left arm and part of the mantle. *

Height, 5 feet 10 inches.

¹ The engraving is the inverse of the original figure.



UNE FILLE DE NIOBÉ.

Cette statue d'une des filles de Niobé la montre au moment où elle cherche à se couvrir de son manteau, pour éviter d'être frappée par un des traits mortels de Diane; elle le tient encore élevé de la main gauche¹, mais sa main droite a quitté l'autre bout de la draperie. La cause de ce changement d'action est la vue de l'un de ses frères, qui vient d'être renversé près d'elle, et dont la mort est certaine puisqu'il a été blessé dans la poitrine.

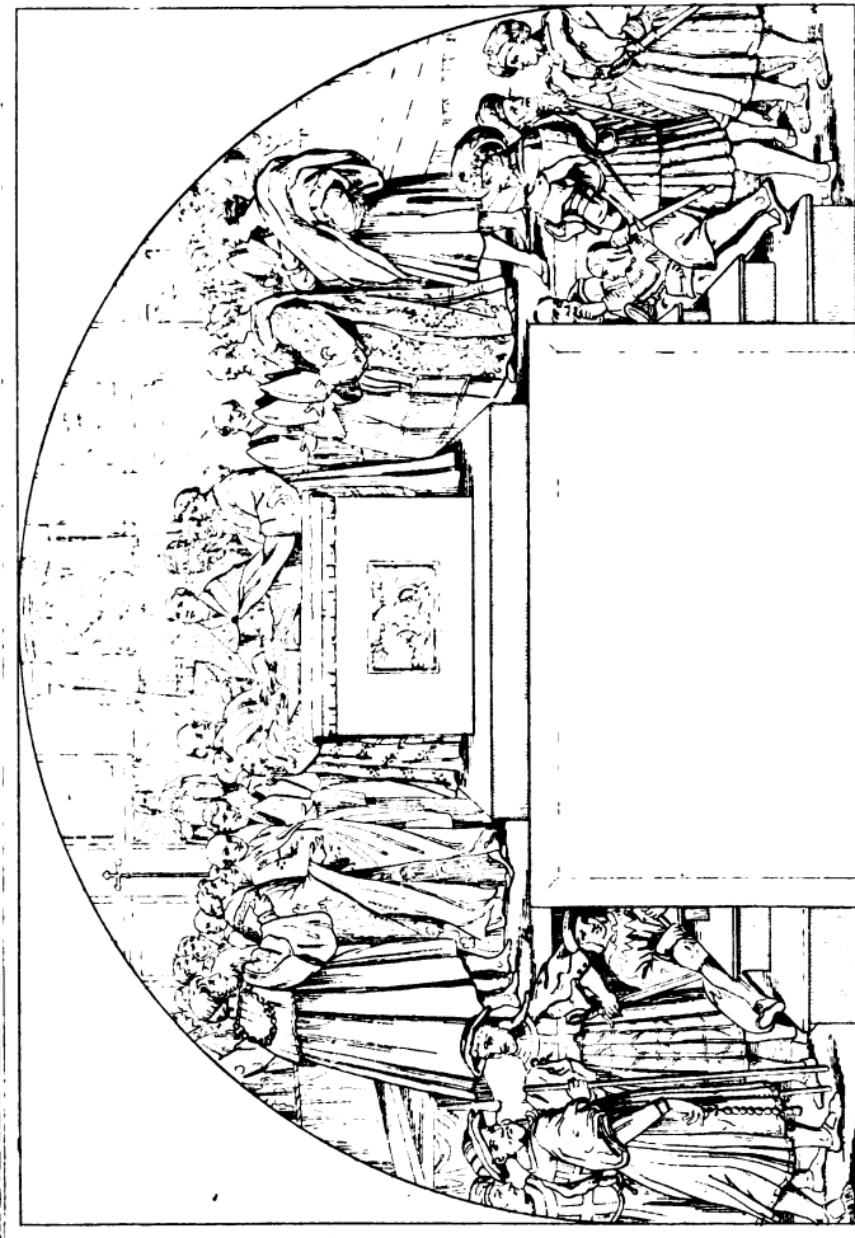
La manière dont cette figure est drapée n'offre pas la perfection qu'on est habitué à rencontrer dans le travail des stattaires grecs; mais il faut se rappeler que ces statues, destinées à décorer le fronton de quelque grand temple, se trouvaient tellement élevées qu'on n'avait pas cru nécessaire d'en confier l'exécution à des ouvriers du premier ordre.

Le bras droit, et même une portion de l'épaule, sont des restaurations modernes, ainsi que le bras gauche et la portion du manteau de ce côté, puis la moitié du bras droit.

Haut., 5 pieds 6 pouces.

¹ La gravure est en sens contraire de la statue.

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1. Introduction

The present paper is concerned with the effect of the presence of a small amount of CO_2 on the properties of polyacrylate polymers.

It has been reported that the presence of CO_2 in the polymerization system increases the molecular weight of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the viscosity of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the solubility of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the thermal stability of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the mechanical properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the optical properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the electrical properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the magnetic properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the thermal properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the chemical properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the physical properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the biological properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the pharmacological properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the toxicological properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the environmental properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the economic properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the industrial properties of the polymer.

It has also been reported that the presence of CO_2 in the polymerization system increases the medical properties of the polymer.





THE JUSTIFICATION OF LEON III.

Directly after his consecration, Leon III sent a deputation to Charlemagne, for the purpose of courting his friendship; but the countenance of a prince whose kingdom was so distant, prevented not the nephew of the preceding pope from conspiring against Leon. He even contrived to seize upon his person; when released the pope went to Paderborn, and finding the king of France there he solicited his support. He entered Rome in triumph, and Charlemagne, on the 15th. of December 800, convoked a council for the examination of the accusations brought against the pope, but nobody appeared to support them, and the sovereign pontiff declared upon oath that they were false.

On the succeeding Christmas, the king having come to hear mass in the Vatican, the pope placed upon his head a costly crown; he then three times proclaimed him the august emperor of the Romans, and acknowledged him as his sovereign and lord.

This picture, which decorates the third chamber of the Conclave called *de Torre Borgia*, is over a window, and Raphael has arranged it similarly to the Mass of Bolsene. In the embrasure of the window appears the year 1517, being the fourth of Leon the tenth's pontificate.

Although this picture is interesting in some parts, it is decidedly inferior to many which ornament the other chambers of the Vatican.

Breadth, 22 feet 9 inches; height, 16 feet 2 inches.



JUSTIFICATION DE LÉON III.

Aussitôt après sa consécration, Léon III envoya une députation à Charlemagne pour se gagner son affection; mais la protection d'un prince aussi éloigné ne put empêcher le neveu du dernier pape de conspirer contre lui. Il parvint même à s'emparer de sa personne; mais tiré de sa prison, le pape vint à Paderborn trouver le roi de France et lui demander son appui. Il rentra en triomphe à Rome, et Charlemagne ayant convoqué pour le 15 décembre 800 un concile pour examiner les accusations portées contre le pape, personne n'osa les soutenir, et le souverain pontife alors fit le serment qu'elles étaient fausses.

Le jour de Noël suivant, le roi étant venu entendre la messe au Vatican, le pape approcha et lui mit sur la tête une couronne précieuse; alors il fut par trois fois proclamé auguste, empereur des Romains, et le pape le reconnut pour son seigneur et son souverain.

Ce tableau, peint dans la troisième chambre du Conclave, dite *de Torre Borgia*, est au dessus d'une fenêtre, et Raphaël a adopté une disposition semblable à celle que l'on a vue dans la Messe de Bolsène. Dans l'embrasure de la fenêtre on voit l'année 1517, qui est la quatrième du pontificat de Léon X.

Quoique cette peinture offre des parties fort intéressantes, on ne saurait dissimuler qu'elle est inférieure à plusieurs de celles qui ornent les autres chambres du Vatican.

Larg., 21 pieds? haut., 15 pieds?

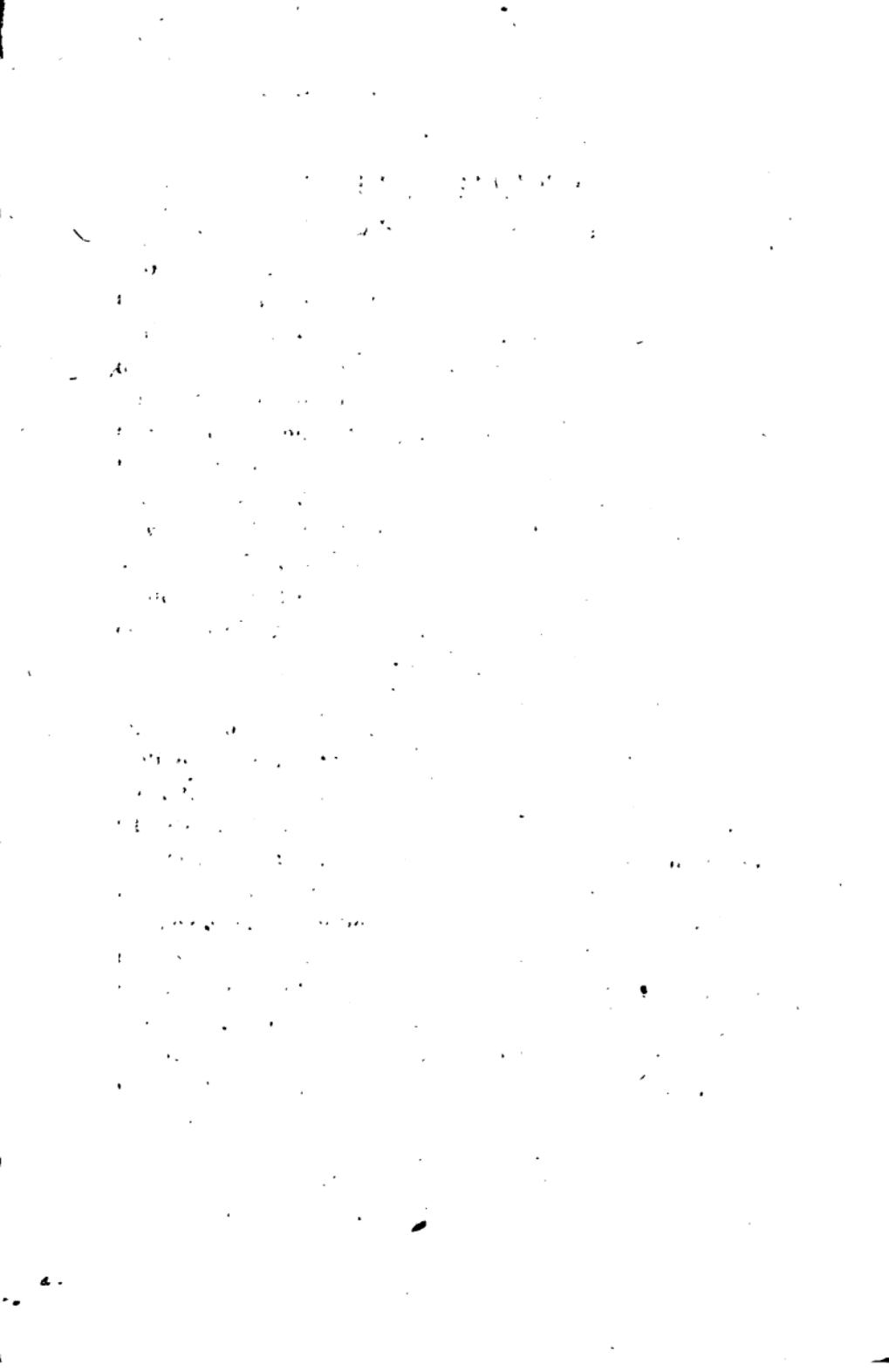
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Lestocq p.

194.

ST BRUNO REFUSE UN ARCHEVECHÉ





festina



SAINT BRUNO

REFUSING AN ARCHBISHOPRICK.

In appearing at the court of Rome, it is evident that saint Bruno could not resist the invitation of the sovereign pontiff; but he was prevented by his simple manners from accustoming himself to the manners of a great city; his open-heartedness hindered him from entering into the duplicity of a court, and he was too modest to pride himself upon the favor which he enjoyed in the opinion of the pope; his only wish was the augmentation of his order, by the founding of a new monastery in the deserts of Calabria. He had no sooner arrived in Rome than he was elected archbishop of Reggio; but retirement was all that saint Bruno desired, and he refused to occupy a dignity, of which almost all those who belonged to the ecclesiastical state were ambitious.

The pantomime of this scene is admirable; the figure of saint Bruno is a master-piece of expression and dignity; the motion of the right hand putting aside, without ostentation, the mitre which is offered him; the expressive gesture of the left hand, which indicates so clearly that he is incapable of supporting such a burden, show the profound feeling which must have influenced the painter when composing the subject.

The pope is astonished but not offended at the refusal; and his expression discovers that, conscious of the benefit which the church would obtain by his preferment, he hopes to overcome saint Bruno's modesty.

The ideas of Le Sueur being in general easy to understand, we are surprised in this picture at not being able to comprehend the figure of the young man behind saint Bruno; its insignificant position is one of those faults which are rarely to be found in the works of Le Sueur.

Height, 6 feet 4 $\frac{1}{2}$ inches; breadth, 4 feet 3 inches.



SAINT BRUNO REFUSE UN ARCHEVÈCHÉ.

En se rendant à la cour de Rome, saint Bruno n'avait pu résister au désir du souverain pontife; mais trop simple dans ses mœurs pour s'accoutumer à celles d'une grande ville, trop franc pour se plier à la duplicité des courtisans, trop modeste pour s'enorgueillir du crédit dont il jouissait dans l'esprit du pape, il ne voulut s'en servir que pour augmenter la splendeur de son ordre, en fondant une nouvelle maison dans les déserts de la Calabre. Il n'y fut pas plutôt arrivé qu'il fut élu archevêque de Reggio; mais la retraite étant tout ce que désirait saint Bruno, il refusa d'occuper une dignité qu'ambitionnent presque tous ceux qui se vouent à l'état ecclésiastique.

La pantomime de cette scène est admirable; la figure de saint Bruno est un chef-d'œuvre d'expression et de noblesse; le mouvement de sa main droite, qui semble repousser sans ostentation la mitre qu'on lui propose, le geste expressif de sa main gauche, qui indique si bien qu'il se croit incapable de porter un tel fardeau, tout annonce le sentiment profond dont le peintre était pénétré en composant son sujet.

Le pape, étonné d'un tel refus, n'en est point offensé; mais on voit que, persuadé du bien qu'il procurerait à l'église, il espère en insistant surmonter la modestie du religieux.

Habitué à retrouver facilement les pensées de Le Sueur, on est étonné dans ce tableau de ne pouvoir deviner ce que signifie la figure du jeune homme qui est debout derrière saint Bruno: sa pose insignifiante est une de ces fautes légères qu'on trouve rarement dans les ouvrages de Le Sueur.

Haut., 6 pieds; larg., 4 pieds.

1950



L'escrime p.

S^T BRUNO DANS LES DÉSERTS DE LA CALABRE.



SAINT BRUNO IN THE DESERTS OF CALABRIA.

After having quitted Rome, saint Bruno retired into a desert of Calabria, for the purpose of establishing a monastery there, like that of the Chartreuse at Grenoble, whose inmates might be equally devoted to silence and prayer and the cultivation of the earth. This establishment was formed in a place called *Torre*, near the city of Squillace.

In the back-ground saint Bruno is seen meditating, whilst three monks are beginning their undertaking by digging up the earth. The books which may be perceived in the foreground indicate, that when wearied with labour the monks may edify themselves by reading religious lectures.

The colouring of this picture is beautiful, and a little in the manner of the Carrache school, but the landscape is deficient in tint : the trees in the middle-ground are too harsh, and those in the back-ground are too black and vigorous, they destroy the harmony of the picture and bring that part of it too forward.

Height, 6 feet $4\frac{1}{2}$ inches ; breadth, 4 feet 3 inches.



SAINT BRUNO DANS LES DÉSERTS DE LA CALABRE.

Après avoir quitté la ville de Rome, saint Bruno se retira dans un désert de la Calabre pour y établir une maison de religieux qui, comme ceux de la Chartreuse de Grenoble, devaient vivre en silence, cultiver la terre et se livrer à la prière. Cet établissement fut formé dans un endroit nommé *Torre*, près de la ville de Squillace.

Au fond on aperçoit saint Bruno dans la méditation, tandis que sur le premier plan on voit trois religieux occupés à défricher la terre. Les livres que l'on aperçoit sur le devant indiquent que, quand ils auront besoin de repos, les bons cénobites viendront s'édifier par la lecture de quelques pieux récits.

La couleur de ce tableau est belle et tient un peu de l'école des Carraches; mais le paysage manque d'entente : les arbres du second plan sont trop forts, et ceux du fond sont trop noirs et trop vigoureux, ce qui ôte de l'harmonie au tableau et ramène cette partie trop en avant.

Haut., 6 pieds; larg., 4 pieds.

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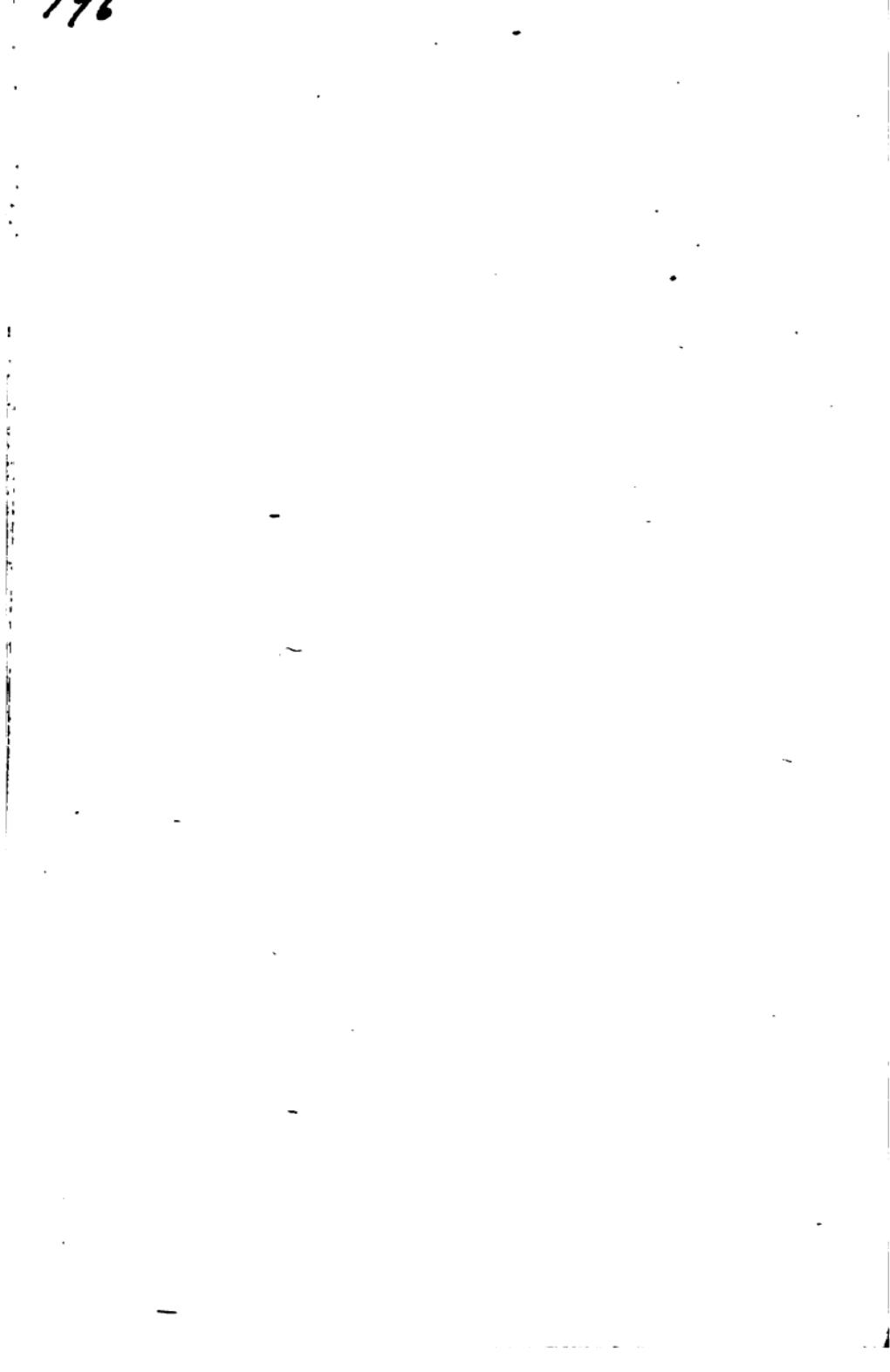


A. Laro p.

S^r. JEAN VOYANT L'AGNEAU.

296.







SAINT JOHN BEHOLDING THE LAMB.

The Apocalypse of saint John is a series of revelations written in a figurative style and clouded with obscurity, and its explanations are subject to controversy which would be misplaced in a work of this nature. We shall therefore content ourselves with the following illustration. Saint John is represented, in this picture, at the moment when in a celestial vision he perceives the lamb holding a book, or scroll, written on both sides, having been fastened with seven seals which the lamb had broken successively. The prodigies which appeared at the breaking of each amazed the apostle and when the lamb opened the seventh seal there was a silence in heaven. It is this moment of excitement which has been illustrated by Alexis Cano. The face of saint John represents the state of his mind, and it is manifestly visible that he is filled with the spirit of God.

This picture is upon the same subject as that given at n° 123, and is also in the duke of Dalmatia's collection.

Height, 3 feet; breadth, 1 foot 5 inches.



SAINT JEAN VOYANT L'AGNEAU.

L'Apocalypse de saint Jean est une suite de révélations, écrites dans un style figuré qui offre beaucoup d'obscurité, et dont les explications sont sujettes à des controverses, qui seraient déplacées dans un ouvrage de la nature de celui-ci. Nous nous contenterons donc de dire que saint Jean est représenté ici dans le moment où une vision céleste lui fait apercevoir l'agneau tenant un *volumen*, ou rouleau, écrit des deux côtés, et qui avait été fermé par sept sceaux, que l'agneau ouvrit les uns après les autres. Les prodiges qui s'opérèrent après l'ouverture de chacun d'eux causèrent bien de l'étonnement à l'apôtre, et « lorsque l'agneau eut ouvert le septième sceau, il se fit un silence dans le ciel. » C'est ce moment d'extase qu'a représenté Alexis Cano. La figure de saint Jean représente l'état de son ame, et il est facile de voir combien elle est remplie de l'esprit de Dieu.

Ce tableau est de la même suite que celui donné sous le n° 123; il se trouve également dans la collection de M. le maréchal duc de Dalmatie.

Haut., 2 pieds 9 pouces; larg., 1 pied 4 pouces.

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Allaux p.

PANDORE.

197.



PANDORA TRANSPORTED BY MERCURY.

When Prometheus formed the figure of a man, and animated it with celestial fire, Jupiter, to punish him for his presumption, ordered Vulcan to form a woman, who was endowed with gifts by all the gods. Minerva gave her wisdom, Venus beauty, the Graces the art of pleasing, Apollo instructed her in music, and Mercury endowed her with eloquence; she was therefore called Pandora, which comes from the greek word πάντα, signifying many, and δῶρον, gifts. Jupiter also made her a present, but one of a serious nature; it was a box containing all kinds of evils.

Pandora was carried to Prometheus from Olympus by Mercury; but the presence of mind and cunning of Prometheus prevented him from receiving a woman sent by the chief of the Gods. Epimetheus, his brother, was less cautious; he married Pandora; he opened the fatal box, and all the evils that were in it escaped, and were scattered over the human race.

This picture, which appeared in the saloon of 1824, has never been engraved; the colouring is agreeable, and the composition elegant; however, the long perpendicular line produced by the leg of Mercury and the body of Pandora should have been avoided.

Height, 10 feet 5 inches; breadth, 8 feet 4 inches.



PANDORE TRANSPORTÉE PAR MERCURE.

Lorsque Prométhée eut formé l'homme, et qu'il l'eut animé du feu céleste, Jupiter, pour le punir de tant d'audace, ordonna à Vulcain de former une femme qui fût douée par tous les dieux. Minerve lui donna la sagesse, Vénus la beauté, les Graces lui donnèrent l'art de plaire, Apollon lui apprit la musique, et Mercure l'éloquence ; c'est de là qu'elle reçut le nom de Pandore, qui vient du grec πάντα, plusieurs, δῶρον, dons. Jupiter aussi lui fit un présent, mais il fut bien funeste ; ce fut une cassette dans laquelle se trouvaient renfermés tous les maux.

Ainsi pourvue, Pandore fut transportée de l'Olympe par Mercure chez Prométhée ; mais l'esprit méfiant et rusé de cet homme habile l'empêcha de recevoir une femme envoyée par le maître des dieux. Épiméthée, son frère, n'eut pas autant de réserve ; il épousa Pandore, ouvrit sa boîte fatale, d'où sortirent tous les maux qui se répandirent sur la pauvre humanité.

Ce tableau, qui parut au salon de 1824, n'a jamais été gravé : sa couleur est agréable, et sa composition très gracieuse ; cependant le peintre aurait dû éviter la longueur de la ligne perpendiculaire produite par l'une des jambes de Mercure en prolongement du corps de Pandore.

Haut., 9 pieds 8 pouces ; larg., 7 pieds 10 pouces.

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NIOBÉ ET SA FILLE.

298.

12-55

WATER AND METAL IN SOIL

The water content of the soil is important because it influences the availability of the metals. The water content of the soil may be determined by the oven-drying method.

Soil samples are taken from the field at different depths and sizes. The samples are air dried and weighed. The samples are then placed in a muffle furnace and heated at 100° C. for 24 hours. The samples are then cooled and weighed again. The difference between the two weights is the weight of the water lost.

The water content of the soil is calculated by dividing the weight of the water lost by the original weight of the sample. The water content of the soil is expressed as a percentage. The water content of the soil is used to determine the availability of the metals. The water content of the soil is also used to determine the infiltration rate of the soil.

The infiltration rate of the soil is determined by the use of a rainfall simulator. The infiltration rate is determined by the amount of water that passes through the soil per unit time.

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NIOBE AND HER DAUGHTER.

Those who are of opinion that the Niobe family adorned the front of a great temple suppose this part of the subject to have formed the centre, which is probable, because Niobe is the principal figure of the group, and by her position and dimension she was fitted to occupy the highest part of the triangle.

In the midst of the destruction that overwhelms this unfortunate family, the youngest daughter is taking refuge in her mother's bosom, and hopes to find protection there from the arrows of celestial wrath. Niobe, a prey to the severest agony, is endeavouring to shield her daughter from impending danger, while the girl is turning round her head, in the fear of seeing another of Diana's fatal shafts.

The arrangement of the two figures forms a superior composition, and one that it would be difficult to describe; it must be seen, it must be examined with attention, in order to discover and appreciate the sublimity of the execution. The head of the mother is one of the finest models that antiquity has left us, with reference to the manner of expressing the severest grief, without in the least affecting the most perfect beauty.

The hand and a part of the mother's right arm are modern restorations, as well as the right arm and the left foot of the girl.

Height, 7 feet.



NIOBÉ ET SA FILLE.

Ceux qui croient que toutes les figures des Niobides décorent le fronton d'un grand temple pensent que celle-ci se trouvait au milieu, ce qui est assez probable, puisque c'est la figure principale du groupe, et que par sa pose et sa dimension on voit qu'elle devait occuper la partie la plus élevée du triangle.

Au milieu de la désolation qui accable cette malheureuse famille, la plus jeune des filles de Niobé accourt se réfugier dans le sein de sa mère, où elle espère trouver un asile assuré contre les traits de la vengeance céleste. La mère, en proie à la plus vive douleur, cherche à envelopper sa fille de manière à l'abriter, tandis que la jeune enfant détourne la tête, avec la crainte d'apercevoir encore voler dans les airs un des traits mortels de Diane.

L'agencement des deux figures forme une composition supérieure et qu'il serait difficile de bien décrire; il faut voir ce groupe, il faut l'examiner avec attention pour connaître et admirer sa sublime exécution. La tête de la mère présente un des plus beaux modèles que nous ait laissés l'antiquité, pour la manière d'exprimer la plus vive douleur sans altérer les traits de la plus grande beauté.

La main et une partie du bras droit de la mère sont des restaurations modernes, ainsi que le bras droit et le pied gauche de la jeune fille.

Haut., 6 pieds 5 pouces.



COURONNEMENT DE CHARLEMAGNE

- 1 -

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THE CORONATION OF CHARLEMAGNE.

We have already mentioned, in n° 193, that Charlemagne came to Rome, at the end of the year 800, to consolidate the power of pope Leo III, and that the sovereign pontiff, in putting a crown of gold upon his head, three times proclaimed him the august emperor of the Romans. It is the same scene that the painter has here represented; but always anxious for an allusion to the time in which he lived, he has given to the principal personages the features of Leo X and Francis I. The resemblance to them both was so singularly striking, that Vasari in elucidating this fresco, called it the Coronation of Francis I. It is an error, Raphael wished merely to show the similarity he found between these two monarchs, relative to the benefits they heaped upon the church of Rome.

In the embrasure of the window this inscription may be read : LEO. X. P. M. A. CHR. MCCCCXVII, , and it was during 1515 and 1516, that the treaty of alliance between Leo X and Francis I, their interview at Florence, and the famous concordate occurred, the concordate that in abolishing the *pragmatique-sanction*, gave the king of France the right of naming the bishops, and the pope that of instituting them; whilst in virtue of ancient canons, the bishops were elected by the clergy without the participation of either the pope or the king.

Breadth, 21 feet 4 inches; height, 15 feet 11 inches.

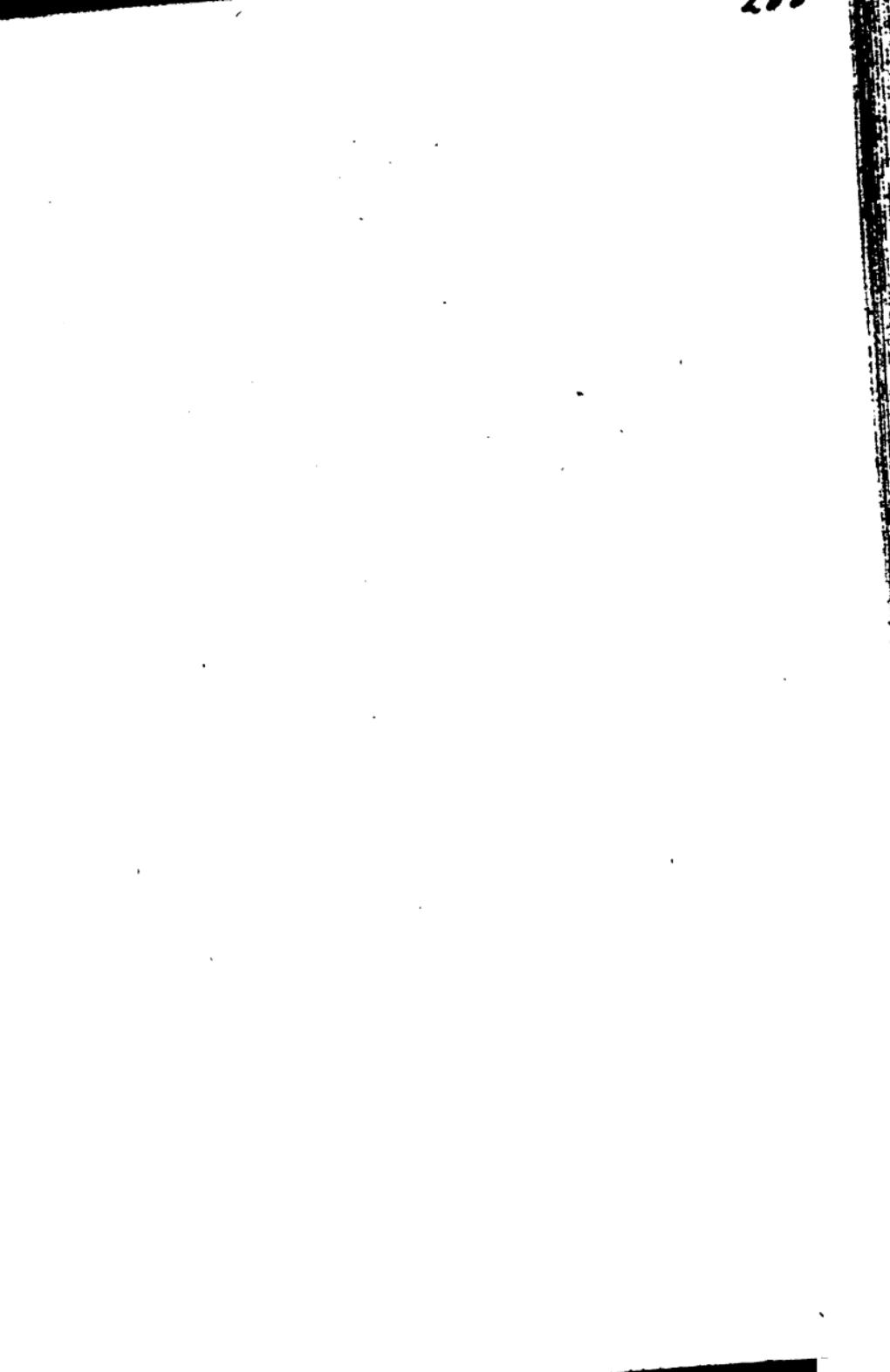


COURONNEMENT DE CHARLEMAGNE.

Nous avons déjà dit, dans le n° 193, que Charlemagne vint à Rome, à la fin de l'an 800, pour consolider la puissance du pape Léon III, et que le souverain pontife, en lui mettant sur la tête une couronne d'or, le proclama par trois fois auguste et empereur des Romains. C'est cette scène même que le peintre a représentée ici; mais voulant toujours faire allusion au temps où il vivait, il a donné aux principaux personnages les traits de Léon X et de François I^{er}. La ressemblance de ces deux personnages est même tellement frappante, que Vasari, en décrivant cette fresque, la nomme le Couronnement de François I^{er}. C'est une erreur, Raphaël a seulement voulu montrer le rapport qui se trouvait entre les deux monarques, par les grands biens dont ils comblèrent l'église de Rome.

Dans l'embrasure de la fenêtre on lit cette inscription : **L. X. P. M. A. CHR. MCCCCXVII.**, et c'est de 1515 à 1516 qu'eurent lieu le traité d'alliance entre Léon X et François I^{er}, leur entrevue à Florence, et le fameux concordat qui, en abolissant la pragmatique-sanction, donna au roi de France le droit de nommer les évêques, et au pape celui de les instituer; tandis qu'en vertu des anciens canons, les évêques étaient élus par le clergé sans la participation du pape ni du roi.

Larg., 21 pieds? haut., 15 pieds?







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SAINT BRUNO VISITED BY COUNT ROGER.

We have already seen that saint Bruno had established a Chartreuse upon the domains of Roger, count of Calabria. This prince was aware without doubt of the virtues and the piety for which the worthy recluse was distinguished; but he had never seen him, until led by an hunting excursion into the environs of the Chartreuse; accident seperating him from his suite, he found himself at the very same place where saint Bruno was meditating. Struck with respect and filled with admiration for so holy man, count Roger, wishing to do him homage, alighted from his horse, and threw himself upon his knees before the recluse. Saint Bruno surprised at the action, suspended his prayer, and betrayed the astonishment that so unexpected a visit had created. The conversation into which they entered, showed the count a man so edified, that his only wish was that of ameliorating the lot of those who had devoted themselves entirely to the service of God. Count Roger endowed the Chartreuse with lands considerable enough to admit of a chapel being constructed upon them, in the name of Saint-Stephen, and a monastery, whither those monks might retire who had not sufficient strength to follow the rules af an ascetic life.

This picture has a vigorous tone: the left side where saint Bruno appears, so nearly approaches to blackness, that it is difficult to distinguish the objects it contains; the horse is sufficiently well executed, but we may see that it has not been painted from nature. With regard to the landscape, it does honor to the pencil of Patel, to which it is due.

Height, 6 feet 4 inches; breadth, 4 feet 3 inches.



SAINT BRUNO VISITÉ PAR LE COMTE ROGER.

Nous avons vu précédemment que saint Bruno avait établi une Chartreuse sur les terres de Roger, comte de Calabre. Le prince sans doute avait eu connaissance des vertus et de la piété qui distinguaient ce digne anachorète ; mais il ne l'avait jamais vu , lorsqu'une partie de chasse le conduisit dans les environs de la Chartreuse, et que le hasard l'ayant éloigné de sa suite, il se trouva seul, dans le lieu même où saint Bruno était en méditation. Saisi de respect et rempli d'admiration pour un aussi saint homme, le comte Roger, voulant lui rendre hommage, descend de cheval, et se jette à genoux près de lui. Saint Bruno, surpris de cette action, suspend sa prière, et montre l'étonnement que lui cause cette visite inattendue. La conversation qui s'engagea entre eux, fit voir au comte un homme tellement édifiant, qu'il voulut contribuer à l'amélioration du sort de ceux qui s'étaient voués entièrement au service de Dieu. Il dota donc la Chartreuse de domaines assez considérables pour construire une chapelle sous l'invocation de saint Étienne, et un monastère, où pourraient se retirer ceux d'entre les religieux qui n'auraient pas la force de suivre les règles de la vie ermitique.

Ce tableau est d'un ton vigoureux : la partie gauche où est saint Bruno a tellement poussé au noir, qu'on distingue difficilement les objets ; le cheval est assez bien peint , mais on doit croire qu'il n'a pas été étudié d'après nature. Quand au paysage , il fait honneur au pinceau de Patel , à qui il est dû.

Haut., 6 pieds; larg., 4 pieds.

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Lesueur p.

LE COMTE ROGER RÉVEILLÉ PAR ST BRUNO.

261.



COUNT ROGER AWAKENED BY SAINT BRUNO.

It is related that a short time after the visit of count Roger to saint Bruno, this pious recluse appeared to him in the night and warned him of the conspiracy forming against him, and in consequence of which the army investing Capua would have been surprised and delivered up to the besiegers by Sergius, one of his captains; moreover it is added that in this manner, God gave saint Bruno an opportunity of testifying his gratitude to the count of Calabria for the benefits he had received from him.

Le Sueur, feeling the difficulty of designing a dream, has supposed the subject to have really occurred: he has represented saint Bruno as having run to the count's tent, as having awakened him and warned him of the treason that threatened his life. Roger suddenly aroused, seems to be surprised and frightened, hand appears upon the point of rising from his bed; his left hand is already upon his sword; his animated position contrasts happily with the quietness of saint Bruno's figure.

In the front are two soldiers, one of whom appears to be still asleep. These figures hurt the action of the picture, and there is something singular in their position, little worthy of commendation; they are wanting in grace, the drawing of them is incorrect and their expression is insignificant.

Height, 6 feet 4 inches; breadth, 4 feet 3 inches.



LE COMTE ROGER ÉVEILLÉ PAR SAINT BRUNO.

On raconte que peu de temps après la visite du comte Roger à saint Bruno, ce pieux anachorète lui apparut la nuit et lui donna connaissance de la conspiration qu'on tramait contre lui, et par suite de quoi l'armée avec laquelle il assiégeait Capoue devait être surprise et livrée aux assiégés par Sergius, l'un de ses capitaines; on ajoute que c'est ainsi que Dieu donna à saint Bruno l'occasion de témoigner au comte de Calabre sa reconnaissance pour les biens dont il l'avait accablé.

Le Sueur, sentant la difficulté de rendre un songe, a supposé la réalité de l'action : il fait voir saint Bruno accourant à la tente du comte, le réveillant et lui apprenant la trahison qui menace ses jours. Roger, subitement éveillé, paraît surpris, épouvanté, et se dispose à quitter son lit ; déjà de la main gauche il a saisi son épée ; sa pose animée contraste bien avec la tranquillité de la figure de saint Bruno.

Sur le devant se voient deux soldats, dont l'un paraît encore endormi. Ces deux figures paraissent nuire à l'action, et leur pose a quelque chose de singulier, qui ne peut mériter d'éloges ; elles manquent de grâce, le dessin en est peu correct, et leur expression est insignifiante.

Haut., 6 pieds ; larg., 4 pieds.



224.

PAYSAGE - CENDRE DE PHOCION



A LANDSCAPE.

THE ASHES OF PHOCION.

Although landscapes are always representations of nature, they are supposed to allow of being divided into two classes, the heroic and the pastoral style. The figures which ornament the scene may often contribute to this classification, but it is not to be doubted that the manner of painting and composing a landscape is the cause that at the first inspection of a picture, we can see what style has been adopted by the master.

Thus, Nicolas Berghem has always painted in the pastoral style, Nicolas Poussin in the heroic style, and Claude Gelée has produced pictures that belong sometimes to this class and sometimes to the other.

The present landscape is one of those, the best calculated for showing what we understand by the heroic style. Two groups of beautiful trees ornament the two sides of the picture, in the back-ground the city of Athens is represented, and in the front is a poor woman of Megara, a small city some leagues from Athens, and whose inhabitants were enemies to the Athenians. The resentment she might naturally have felt against a general belonging to her foes, here, gives place to the respect which a great man inspires, and makes her eager to pay him homage. After the unjust condemnation of Phocion, she found his body, unburied, she burnt it, and collected the ashes with care, to restore them to his country, when it should come at last to a sense of its injustice.

This picture was painted about the year 1650, for M. Cerisier; it was a companion to the Obsequies of Phocion, given at n° 191, and has also been engraved by Baudet, in a series of four landscapes dedicated to the prince de Conde, in 1684.

Breadth, 6 feet 11 inches; height, 4 feet 7 inches.



PAYSAGE, CENDRES DE PHOCION.

Quoique les paysages soient toujours une représentation de la nature, on a cru pouvoir les diviser en deux classes, style héroïque et style champêtre. Les figures qui ornent la scène peuvent souvent contribuer à cette classification, mais on ne peut disconvenir que la manière de peindre et de composer un paysage fait qu'à la première inspection d'un tableau, on voit quel est le style adopté par le maître.

Ainsi, Nicolas Berghem a toujours peint dans le style champêtre, Nicolas Poussin dans le style héroïque, et Claude Gellée a fait des tableaux qui appartiennent tantôt à l'une, tantôt à l'autre de ces deux classes.

Le paysage que l'on voit ici est un de ceux qui font le mieux voir ce qu'on entend par style héroïque. Deux groupes de beaux arbres ornent les deux côtés du tableau, le fond représente la ville d'Athènes, et sur le devant on voit une pauvre femme de Mégare, petite ville à quelques lieues d'Athènes, et dont les habitans étaient ennemis des Athéniens. Le ressentiment qu'elle devait avoir contre un général ennemi fait place ici au respect qu'inspire un grand homme, et elle s'empresse de lui rendre hommage. Après l'injuste condamnation de Phocion, elle trouve son corps sans sépulture, le fait brûler, et recueille avec soin ses cendres, pour les rendre à sa patrie, lorsque plus tard elle aura reconnu son injustice.

Ce tableau a été peint vers 1650, pour M. Cerisier; il fait pendant aux Funérailles de Phocion, données sous le n° 191, et a aussi été gravé par Baudet, dans la suite de quatre paysages dédiée au prince de Condé, en 1684.

Larg., 6 pieds 6 pouces; haut., 4 pieds 4 pouces.

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H. Vernet p.

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ISMAIL ET MARYAM



203



ISMAEL AND MARIAM.

Ismael, having been made prisoner, was carried expiring to Jerusalem, but his life was saved by the care and attentions of Mariam, a young christian, who, fearing that she might be chosen for the harem of Motsallam of Jerusalem, prefered following into the desert the object of her affections; but tormented by recollections of her father, by the compunction that she felt in devoting herself to an infidel, and lastly by the fatigues of a long march in the desert, Maryam utterly exhausted, heaved her last sigh. Her body was concealed under some palm trees, and the crucifix that she had always preserved as the token of her faith, was placed upon her heart.

In the evening the sky became lurid, the birds fluttered about, the plaintive cry of animals announced the approach of the terrible simoom, a pestilential wind, the terror of the desert. Ismael, near his end, removes with his hands the dust that covered the inanimate body of his beloved; he contemplates her features and waits for death with satisfaction. In a moment the breath of the hurricane turns the tranquil desert into a chaos; the waves of the sands beat together; the date trees are rooted up; Ismael disappears amid the dreadful desolation.

This terrible scene has inspired the painter, and he has given it with unusual energy. Greater purity in the drawing and greater attention to finish in the details, would perhaps have weakened its coloring, the principal merit of this production, the lithography of which may be found in the gallery of pictures belonging to S. A. R. Mgr the duke of Orleans, publishing by M. Motte, and at present nearly completed.

Height, 8 feet 6 inches; breadth, 6 feet 11 inches.



ISMAYL ET MARYAM.

Ismayl, ayant été fait prisonnier, fut amené mourant à Jérusalem, et fut rappelé à la vie par les soins de Maryam, jeune chrétienne, qui, craignant d'être prise pour le harem du Motsallam de Jérusalem, préféra suivre dans les désert celui qu'elle aimait; mais, tourmentée par le souvenir de son père, par les troubles qu'elle ressentait de se donner à un infidèle, et enfin par les fatigues d'une longue marche dans le désert, Maryam perdit toutes ses forces et rendit le dernier soupir. Sa dépouille fut cachée sous des palmiers, et on plaça sur son cœur le crucifix qu'elle avait toujours conservé comme gage de sa foi.

Le soir même de cette journée le ciel devint jaunâtre, les oiseaux fuyaient, le cri plaintif des animaux annonçait l'approche du terrible *semones*, vent pestilentiel et l'effroi du désert. Ismayl, dans l'attente de sa fin, écarte avec ses mains le sable qui couvre le corps inanimé de sa bien-aimée; il contemple ses traits et attend avec joie la mort. Bientôt le souffle de louragan fait un chaos de ce désert tranquille; des vagues de sables se heurtent; les dattiers sont déracinés; Ismayl disparaît dans cette épouvantable destruction.

Cette terrible scène a inspiré le peintre, et il l'a rendue avec une énergie rare. Il semble même que plus de pureté dans le dessin, plus de fini dans les détails, aurait pu refroidir le coloris, qui est le principal mérite de ce tableau, dont la lithographie se trouve dans la Galerie des tableaux de S. A. R. M^r le duc d'Orléans, ouvrage publié par M. Motte, et qui vient d'être terminé.

Haut., 8 pieds; larg., 6 pieds 6 pouces.

204



LES LUTTEURS.

For the first time in history, the world's population has reached the point where there are more people than there are resources available to support them. This is a critical moment in human history, and it is essential that we take action now to address the challenges ahead.

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TWO SONS OF NIOBE,

CALLED *THE WRESTLERS.*

This group, one of the most interesting of antiquity, was for a long time considered as that of two ordinary wrestlers, trying their skill against each other in the midst of numerous spectators; but Winkelmann has shown that these two persons could not be pancratiastes, or professional wrestlers, because far from having like people of that description, the interior cartilages of the ears flattened by blows of the fist or of the cesti, they are most beautifully formed. He then supposes with reason that they are Phedimus and Tantalus, both children of Niobe, who, according to Ovid, « after having finished their course, descended upon the arena to exercise themselves with wrestling, but when closely clasped together, they were both pierced through by the same arrow, they groaned, fell and expired at the same moment. »

This opinion of the most celebrated antiquarian is readily confirmed by the testimony of Flaminio Vacca, who says this group was disinterred at the same place, and at the same time with the other statues of the Niobe family.

What particularly gives an interest to this group, is that the hands have been preserved, a circumstance which rarely happens with antique statues.

Height, 3 feet 10 inches.



DEUX FILS DE NIOBÉ, DITS *LES LUTTEURS.*

Ce groupe, l'un des plus intéressans de l'antiquité, fut long-temps considéré comme celui de deux simples athlètes, luttant l'un contre l'autre au milieu de nombreux spectateurs ; mais Winckelmann fit reconnaître que ces deux personnages ne pouvaient être des pancratiastes, ou lutteurs de profession, puisque loin d'avoir, comme les gens de cet état, le cartilage intérieur de l'oreille aplati par les coups de poing et de ceste, ces parties sont de la plus belle forme. Il pense donc avec raison que c'était Phédime et Tantale, tous deux enfans de Niobé, qui, suivant Ovide, « après avoir fini leur course, étaient descendus sur l'arène pour s'exercer à la lutte : mais comme ils se tenaient l'un l'autre étroitement embrassés, une même flèche les perce tous deux de part en part, ils gémissent, tombent, expirent en même temps. »

Cette opinion du plus célèbre archéologue se trouva facilement confirmée par le rapport de Flaminio Vacca, qui dit que ce groupe fut déterré au même lieu et dans le même temps que les autres statues de la famille de Niobé.

Une des particularités qui donne le plus d'intérêt au groupe est que les mains y sont conservées, ce qui se voit rarement dans les statues antiques.

Haut., 3 pieds 7 pouces.

205



INCENDIE DE BORGEO VECCHIO

The Life and Death of the Great Bear

The bear of the north woods

Was a bear of great strength and size,
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

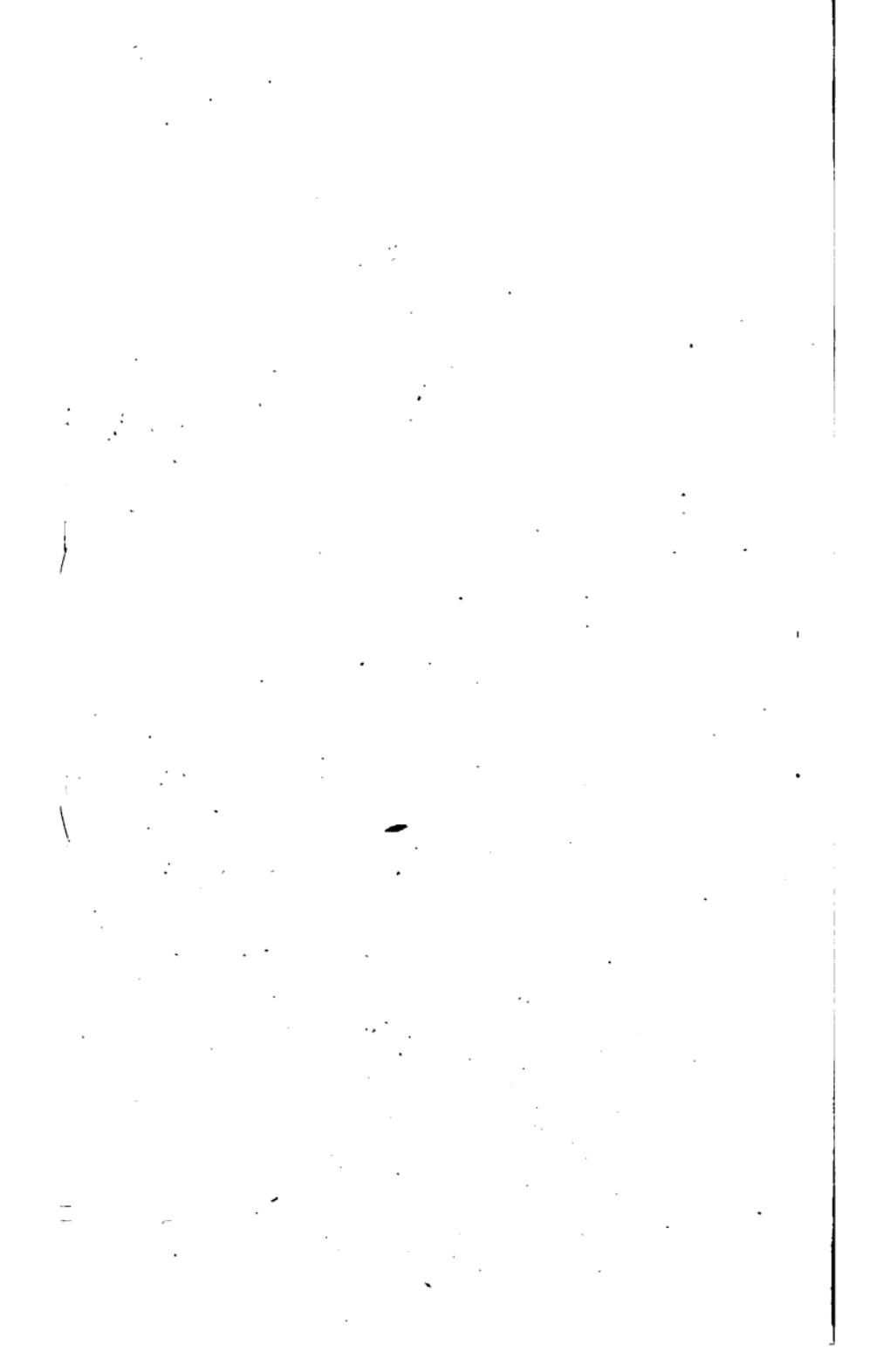
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).

He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).
He was a bear of great威儀 (Majesty),
And he was a bear of great威儀 (Majesty).





THE BURNING OF BORGO VECCHIO.

Towards the middle of the 1xth century, under the pontificate of Leo IV, a considerable conflagration consumed a part of the quarter called *Borgo Vecchio*, which borders on Saint-Peter; its ravages even menaced that cathedral, but the pope appeared with great magnificence in the pontifical lodge, a gallery at the peristyle of the Vatican, and after his benediction the progress of the conflagration ceased.

Raphael, in illustrating this deplorable event, instead of displaying the effects of flame and smoke, has represented the affecting scenes which might probably occur upon a similar occasion. To the left, in front, is a group that from the number of its figures might be taken for Eneas saving his father Anchises, accompanied by Ascanius; near them is a man who, supported only by his hands, is upon the point of dropping to the ground; farther off, a woman holds an young infant, she is in the act of throwing to her father, who holds up his arms to receive it. To the right many persons are coming with succour: among these figures, is a woman, holding a vessel in her hand and with another upon her head; she was known in the academies by the name of the water-carrier of the Capitol. The groups in the middle put their confidence in the pope, who is seen in the background.

Of all the frescoes in the Vatican, the present specimen is that in which the greatest number of naked figures is to be found; it is also that which had been used in comparing Raphael with Michael-Angelo in regard to correctness of drawing and a knowledge of anatomy.

A copy in oil, the same size as the original is in the Paris Museum.

Breadth, 26 feet; height, 16 feet 3 inches.



INCENDIE DE BORGO VECCHIO.

Vers le milieu du 1^e siècle, sous le pontificat de Léon IV, un incendie considérable consuma une partie du quartier nommé *Borgo Vecchio*, qui avoisine Saint-Pierre; ses ravages même menaçaient cette basilique, mais le pape parut en grande pompe dans la loge pontificale, galerie qui se trouve au péristyle du Vatican, et après sa bénédiction les progrès du feu s'arrêtèrent.

Raphael, en retracant un événement déplorable, au lieu de faire voir des effets de flammes et de fumée, a représenté les scènes touchantes qui peuvent arriver dans une semblable occasion. A gauche, sur le devant, est un groupe que le nombre de figures a fait prendre pour Énée sauvant son père Anchise, et accompagné d'Ascagne; près de lui est un homme qui, suspendu seulement par les mains, va se laisser glisser à terre; plus loin une femme tient un petit enfant qu'elle va jeter à son père, qui élève les bras pour le recevoir. A droite plusieurs personnes portent des secours: parmi ces figures une femme, tenant un vase à la main et un sur sa tête, est connue dans les études sous le nom de porteuse d'eau du capitole. Les groupes du milieu mettent tout leur espoir dans le pape, que l'on voit dans le fond.

De toutes les fresques du Vatican c'est celle où l'on trouve le plus de figures nues; c'est aussi celle dont on s'est servi pour comparer Raphael à Michel-Ange dans la correction du dessin et la science de l'anatomie.

Le Musée de Paris possède une copie à l'huile et de la même grandeur que l'original.

Larg., 24 pieds? haut., 15 pieds?

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THE TIGER.

After a short time the tiger was sent back, because he had been captured, and made to fight. But the tiger was not to be caught afterwards, and so the tiger was sent away, violence being used to get him. The tiger's body was sent to the king, and the king was very pleased with it. He said, "This tiger is a good animal, and I like it very much. It is just what I wanted." And so the tiger was sent to the king, and the king was very pleased with it.

The tiger was sent to the king, and the king was very pleased with it. He said, "This tiger is a good animal, and I like it very much. It is just what I wanted." And so the tiger was sent to the king, and the king was very pleased with it.

The tiger was sent to the king, and the king was very pleased with it. He said, "This tiger is a good animal, and I like it very much. It is just what I wanted." And so the tiger was sent to the king, and the king was very pleased with it.



THE DEATH OF SAINT BRUNO.

After a sojourn of eleven years in the deserts of Calabria, saint Bruno, feeling his end approaching, ordered the monks to assemble, and made before them his confession and declaration of faith, and afterwards, with the most perfect tranquillity, yielded his soul to God, on Sunday the 6th of October 1101. His body was buried in the church of Saint-Stephen *delle Torre*. His death being announced to the different churches of France and England, his disciples received more than two hundred answers, all containing eulogies upon the learning and virtue of saint Bruno. It is astonishing that after these testimonies of approbation, the canonization of this virtuous recluse was not carried into effect until 1514, during the pontificate of Leo X.

Although all Le Sueur's pictures may be studied to advantage, and above all those connected with the cloister of the Chartreuse, the subjects of which appear particularly to suit the disposition of his genius, yet some are to be found among them displaying more talent than others; and if we consider these with the most scrupulous attention, we shall discover among the number two master-pieces, of consequence enough to place the painter in the highest rank of his profession: one of them is Saint Bruno praying, n° 154, and the other is the Death of saint Bruno, with which we are at present occupied.

The scene is lighted by a single wax taper: the effect of the light is most magnificent, the colouring warm and vigorous, and the drawing faultless; the draperies present the most beautiful forms, and the simplicity of the cell appeals to the heart in the most forcible manner. All the monks are in despair; each shows his grief in his own peculiar manner; their expression is varied and it is always sublime.

Height, 6 feet 5 inches; breadth, 4 feet 3 inches.



MORT DE SAINT BRUNO.

Après un séjour de onze années dans les déserts de la Calabre, saint Bruno, sentant approcher sa fin, fit assembler ses religieux, leur fit sa confession et sa profession de foi, puis dans le calme le plus parfait, il rendit son ame à Dieu, le dimanche 6 octobre 1101. Son corps fut enterré dans l'église de St-Étienne *della Torre*. Sa mort ayant été annoncée aux diverses églises de France et d'Angleterre, ses disciples reçurent plus de deux cents réponses, contenant toutes l'éloge du savoir et de la vertu de saint Bruno. Il est étonnant qu'après ce témoignage d'approbation, la canonisation de ce vertueux anachorète n'ait eu lieu qu'en 1514, sous le pontificat de Léon X.

Quoiqu'on puisse étudier avec fruit tous les tableaux de Le Sueur, et surtout ceux du cloître des Chartreux dont les sujets semblaient plus particulièrement convenir à la disposition de son esprit, cependant il s'en trouve parmi eux qui montrent encore plus de talent; et, si on veut les considérer avec la plus scrupuleuse attention, on trouvera dans le nombre deux chefs-d'œuvre suffisans pour placer le peintre au rang le plus éminent: l'un est Saint Bruno en prière, n° 154, et l'autre est la Mort de saint Bruno dont nous nous occupons maintenant.

La scène n'est éclairée que par un seul cierge: l'effet de lumière est des plus magnifiques, la couleur en est chaude et vigoureuse, le dessin est des plus corrects; les draperies présentent les formes les plus belles, et la simplicité de la cellule vient encore frapper le cœur de la manière la plus vive. Tous les religieux dans la désolation, chacun d'eux la montre à sa manière, l'expression de tous est variée et toujours sublime.

Haut., 6 pieds; larg., 4 pieds.

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SAINTE-DIE SOUVENIR POUR LA VILLE

La Société l'admet tout ce qu'il se peut faire de mieux
à l'usage des hommes, by considering first several simple
cases of the violent regions, there is nothing we can say
of his various.

This composition, simple and graceful, is according mostly
to the Faculty of Saint Paul, the Standard Bearer, which the
Bishopric, &c., is respect to colour and arrangement, is the
most remarkable of the twenty-two pictures, in which we
see, that may be found native numbers, 120, 140, 150,
160, 170, 180, 190, 210, 220, 230, 240, 250, 260,
270, 280, 290, 300, 310, 320, 330, 340, 350, 360,

The picture of the Fairies was to cost 10,000 francs
monthly, but being able to support the expenses without the
payment of their charges to the king, no condition was
made charge himself entirely with the royal expenses.
Each picture was valued at 6,000 francs, making together
the sum of 36,000 francs, and further, the count of St. Omer
permitted that when the repairs were finished, he would receive
from me a sum of 2000 francs, the price of which was paid
in advance but then rolled on, and the suppression of
the order arrived before these premiums were settled up
as payment.

August 6, 1804. In the Journals, 4 Oct. 1804.

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1961



SAINT BRUNO TAKEN UP TO HEAVEN.

Le Sueur believed that he could not better finish his poem of saint Bruno than by representing him carried by angels towards the celestial regions , there to receive the recompense of his virtues.

This composition , simple and graceful , is something similar to the Extasy of saint Paul , by Dominico Zampieri , called the Dominican. With respect to colour and execution , it is the most remarkable of the twenty-two pictures , the whole series , that may be found under numbers , 147, 148, 153, 154, 159, 160, 165, 166, 172, 173, 176, 177, 184, 185, 188, 189, 194, 195, 200, 201, 206 and 207.

The cloister of the Chartreuse fell to ruin in 1776 : the monks , not being able to support the expense , offered the pictures of their cloister to the king , on condition that he would charge himself entirely with the repair of their convent. Each picture was valued at 6,000 francs: making together the sum of 132,000 francs , and further , the count of Maurepas promised that when the repairs were finished , he would give them copies of their pictures , the price of which was fixed at 2,000 francs ; but time rolled on , and the suppression of the order arrived before these promises were carried into execution.

Height , 6 feet 5 inches ; breadth , 4 feet 3 inches.



SAINT BRUNO ENLEVÉ AU CIEL.

Le Sueur n'a pas cru pouvoir mieux terminer son poème de saint Bruno qu'en le représentant porté par des anges vers la demeure céleste, où il doit recevoir la récompense de ses vertus.

Cette composition simple et gracieuse a quelque ressemblance avec le Ravisement de saint Paul, par Dominique Zampieri, dit le Dominiquin. Sous le rapport de la couleur et de l'exécution, il est un des plus remarquables de la suite des vingt-deux tableaux que l'on pourra retrouver sous les n°s 147, 148, 153, 154, 159, 160, 165, 166, 172, 173, 176, 177, 184, 185, 188, 189, 194, 195, 200, 201 206 et 207.

Le cloître des Chartreux tombait en ruine en 1776 : les religieux , ne pouvant subvenir à cette dépense , offrirent au roi les tableaux de leur cloître , en lui demandant de vouloir bien se charger de la réparation de leur couvent. Chaque tableau fut estimé 6,000 francs : ce qui faisait une somme de 132,000 francs ; de plus , le comte de Maurepas avait promis que lorsque les réparations seraient terminées , on donnerait au couvent des copies de leurs tableaux , et le prix en avait été fixé à 2,000 francs ; mais le temps s'écoula , et la suppression de l'ordre arriva avant que ces promesses aient pu s'exécuter.

Haut., 6 pieds; larg., 4 pieds.

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卷之三

ANSWERING THE CHALLENGE

the picture, and the artist's eye, and the eye of the spectator, are all drawn into the same orbit, and the effect is at once perfect. The artist has, however, to be very exacting in his choice of subjects, and to have a good knowledge of perspective, in order to produce such a picture. He must also be a good draughtsman, and have a good knowledge of the laws of light and shade, in order to produce a picture which will be both true to nature and pleasing to the eye. He must also be a good painter, and have a good knowledge of the materials used in painting, in order to produce a picture which will be durable and attractive.

He was a man of great patriotic ardour and his success
in the cause of his country was due to his personal
character and to the fact that he had the support of
the people. He was a man of great energy and
determination, and he was always ready to sacrifice
his own comfort and convenience for the sake of
the welfare of his country. He was a man of great
courage and he never shrank from facing danger.
He was a man of great wisdom and he always
acted in accordance with the principles of justice
and truth. He was a man of great honour and
he always maintained his integrity and
honesty. He was a man of great love and
affection for his country and he always
acted in accordance with the principles of
patriotism and nationalism.

Table 1. Number of individuals in each age class.

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LANDSCAPE, A SCENE OF TERROR.

A painter, in composing a picture, endeavours to represent a view that he has seen, or at least that he wishes to see; and his desire is to give a perfect imitation of nature; but we are compelled to admit, that, excepting in panoramas and dioramas, they are very few pictures, perfectly deceptive, even among the productions of the greatest masters. The merit of landscapes above all, more than in any other kind of picture, consists in this perfect imitation; yet there are many that are nothing else than a combination of reminiscences scattered in different directions; the talent of the painter then consists in putting grace or sublimity, into his composition, according as the scene with which he ornaments his landscape is to be heroical or pastoral, but at any rate truth should always be found in the details.

It is evident in this picture that Poussin has been desirous of illustrating the terrible: in front, to the left, is a fountain, on the border of which a man has been stifled by an immense serpent that is still twisted round him; and, hard by, a man perceiving the terrible occurrence, is escaping; farther off a woman is terrified by the cries that she hears, and in the distance, men lying near a lake, without knowing the cause of so much agitation, are attentive to what is passing before them.

This landscape, one of Poussin's finest, was painted about 1650 for M. Pointel; at his death, it was bought by M. Moreau, first valet of the king's ward-robe. It formed part of the collection engraved by Baudet, and dedicated to Louis XIV in 1701.



PAYSAGE, SCÈNE D'EFFROI.

Un peintre, en composant un tableau, cherche à représenter une scène qu'il a vue, ou au moins qu'il aurait pu voir, et son désir est de montrer une parfaite imitation de la nature; on ne peut cependant se dissimuler qu'excepté les panoramas et les dioramas, il est bien peu de tableaux qui puissent faire illusion, même parmi les productions des plus grands maîtres. Le mérite des paysages surtout, plus que de tous les autres tableaux, consiste dans cette parfaite imitation; cependant il en existe beaucoup qui ne sont autre chose que la réunion de souvenirs, épars en divers endroits; alors le talent du peintre consiste à mettre dans sa composition de la grace ou de la noblesse, suivant que la scène dont il veut orner son paysage doit être héroïque ou champêtre, mais on doit toujours trouver de la vérité dans ses détails.

Il semble que dans ce tableau Poussin ait voulu faire voir l'épouvante dans ses diverses modifications: sur le devant, à gauche, est une fontaine au bord de laquelle un homme a été étouffé par un grand serpent qui l'entoure encore: près de là un homme suit en apercevant ce funeste accident: plus loin une femme est effrayée par les cris qu'elle entend, et dans l'éloignement, des hommes couchés près d'un lac, sans connaître la cause de tant d'épouvante, prêtent attention à ce qui se passe.

Ce paysage, l'un des plus beaux du Poussin, fut peint vers 1650 pour M. Pointel; à sa mort il fut acheté par M. Moreau, premier valet de garde-robe du roi. Il fait partie de la suite gravée par Baudet, et dédiée à Louis XIV en 1701.

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Rouget.

L'AMOUR IMPLORANT VÉNUS.

209



CUPID IMPLORING PARDON OF VENUS.

Venus, incensed that her son should bestow his affection upon a mere mortal, is desirous of punishing him for it by depriving him of his dear Psyche; but Cupid, inspired by a tender sentiment, becomes so eloquent that he obtains pardon for her, without whom he could not exist, she being his *soul*.

M. Rouget, in this pretty composition, has depicted Venus with an irritated visage and an imperious gesture, that but ill accompany beauty. Psyche, in a state of sadness and despair, appears confused, and seems to show with reluctance graces that but little soften she who is preparing to judge her. Cupid expresses to Venus the pleasure that he experiences by holding in his arms the object he desires to espouse, and he beseeches Venus no longer to oppose his happiness.

This picture is in possession of the artist.

Height, 8 feet 10 inches; breadth, 6 feet 9 inches.



UNE FILLE DE NIOBÉ.

THE HISTORY OF THE AMERICAN REVOLUTION.

the American Revolution, and the history of the United States, is now well known. The cause of the revolution was the desire of the colonists to be free from the control of Great Britain, and to have their own government. The revolution began in 1775, and ended in 1783. The United States was formed in 1783, and became a nation in 1789. The first president of the United States was George Washington. The United States has since become a powerful nation, and is now one of the most important countries in the world.

10



A DAUGHTER OF NIOBE.

Although we give this statue as one of the Niobe family, there is a reason for doubting the propriety of the title, which appears sufficiently probable, being founded upon the expression of the face where nothing of sadness is discovered. The wings, of which some traces may be perceived, have made many suppose the statue to be Psyche; other learned men have maintained that it should be considered as representing the very same person who figures in a painting at Herculaneum, relating to the history of Niobe. In that case the statue, they say, should be called Phœbe, the daughter of Philodicea, whose father was not Leucippus, but Apollo.

The statue has been engraved inversely to the original. The arms are modern.

Height, 3 feet 9 inches.



UNE FILLE DE NIOBÉ.

Quoique nous donnions cette statue comme celle d'une des Niobides, il s'est élevé à cet égard des doutes qui paraissent assez fondés, et qui sont basés sur l'air du visage où l'on ne voit rien de triste. Les ailes dont on aperçoit quelques traces, ont fait penser à quelques personnes que c'était une Psyché; d'autres savans ont prétendu que cette statue devait représenter la même personne que celle qui se trouve dans une peinture d'Herculaneum, ayant rapport à l'histoire de Niobé. Dans ce cas, cette statue serait, dit-on, celle de Phœbé, fille de Philodice, dont le père serait Apollon lui-même, et non pas Leucippus.

Cette statue a été gravée dans le sens contraire de l'original. Les deux bras sont modernes.

Haut., 3 pieds 6 pouces.

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VICTOIRE D'OSTIE.

Raphael P.



THE VICTORY OF OSTIE.

The Saracens disembarked in Italy and reached the neighbourhood of Rome, they were completely defeated near the port of Ostie, in 849, by the allies of the pope Leo IV, who by prayer invoked the assistance of God against the infidels. This subject drawn from the history of the Church has some resemblance to an occurrence that happened in the time of Raphael, under the pontificate of Leo X, when the ottoman fleet appeared upon the coasts of Italy, ready to invade the dominions of the Church. To make this allusion felt, the painter has represented pope Leo IV under the feature of Leo X, and the cardinals who accompany him, bear the features of cardinal Bibiena, and those of cardinal Julius de Medicis, who became pope under the name of Clement VIII.

By the manner in which this fresco is designed it may probably be the composition of Raphael, but it has little resemblance to his style of execution.

Height, 22 feet 4 inches; breadth, 15 feet 11 inches.



VICTOIRE D'OSTIE.

Les Sarrasins débarqués en Italie s'étant répandus aux environs de Rome, il furent complètement défaites près du port d'Ostie, en 849, par les alliés du pape Léon IV, qui employa la prière pour invoquer le secours de Dieu contre ces infidèles. Ce sujet de l'histoire de l'Église a quelque rapport avec ce qui se passa du temps de Raphaël, sous le pontificat de Léon X, où la flotte ottomane s'était présentée sur les côtes de l'Italie, prête à envahir les états de l'Église. Pour faire sentir cette allusion, le peintre a représenté le pape Léon IV sous les traits de Léon X, et les cardinaux qui l'accompagnent, sont ceux du cardinal Bibiena, et du cardinal Jules de Médicis, devenu pape sous le nom de Clément VII.

La manière dont cette fresque est peinte donne lieu de croire que si la composition est de Raphaël, il a eu peu de part à son exécution.

Larg., 21 pieds? haut., 15 pieds?



Murillo

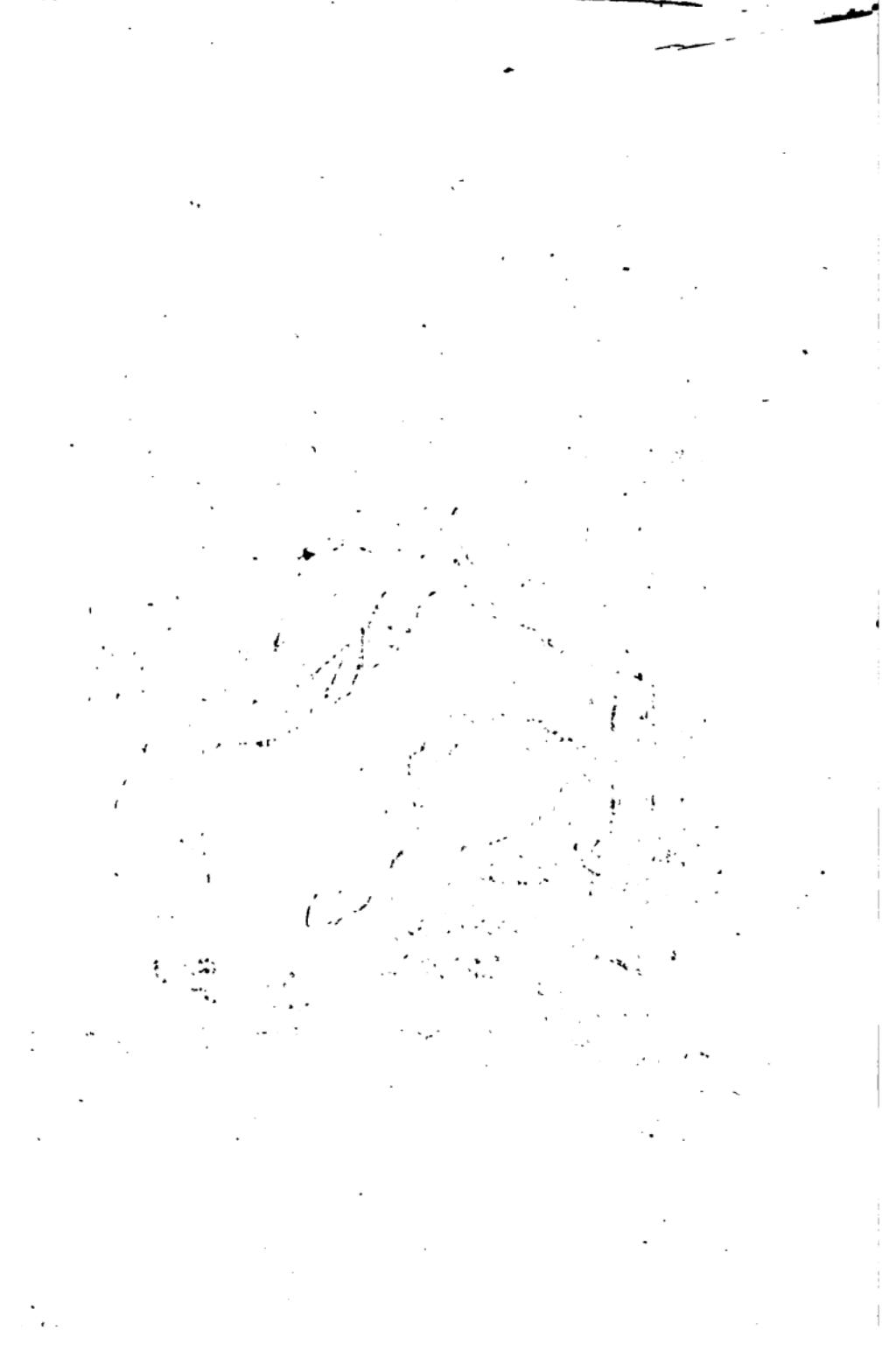
212.

FUIITE EN ÉGYpte.

POLAROID PICTURES

It is considerably after the time of Jesus Christ, Herod suggests by the year 100 B.C., that we may view the accomplishment of the prediction of the prophet Balaam, often called the "father of prophecy," who had said: "I have seen him with eyes of light, and his face was like the sun." This picture, which has been reproduced in the *Illustrated London News*, gives no further details of the subject, but it is very well worth making no more about it than is necessary for illustrating this subject from the original paper. It is to be noted that the picture is not to be regarded as a reproduction of the original, but as a copy of a copy.

This picture, which as we see, has been curiously reproduced for its color, is of the same effect as the famous picture of a focus a part of the natural collection of pictures belonging to M. Léonard, and does not really





THE FLIGHT INTO EGYPT.

It is universally affirmed that some time after the birth of Jesus-Christ , Herod sought to destroy him , in order to prevent the accomplishment of the prophecies wherein Christ had been called the king of the Jews ; but an angel of the Lord appeared to Joseph during the night and said to him : Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring the word . » Saint Matthew gives no further details of this journey ; the other evangelists make no mention of it , but notwithstanding , all the painters illustrating this subject have always put an ass into their compositions , either for the Virgin to ride upon , or as a conveyance for their baggage .

This picture , which as never been engraved , is remarkable for its coloring and the brilliant effect of its clair-obscur ; it forms a part of the beautiful collection of pictures belonging to M. le maréchal duc de Dalmatie .



FUITE EN ÉGYPTE.

Chacun sait que quelque temps après la naissance de Jésus-Christ, Hérode le faisait chercher pour le faire périr, afin d'empêcher l'accomplissement des prophéties qui le désignaient comme roi des Juifs; mais « un ange du Seigneur apparut à Joseph pendant la nuit, et lui dit : Levez-vous, prenez l'enfant et sa mère, fuyez en Égypte, et demeurez-y jusqu'à ce que je vous dise d'en partir. » Saint Matthieu ne donne pas plus de détails sur ce voyage; les autres évangélistes n'en parlent pas, et cependant tous les peintres qui se sont occupés de ce sujet ont toujours mis un âne dans leur composition, soit comme monture de la Vierge, soit comme porteur du bagage.

Ce tableau, qui n'a jamais été gravé, est remarquable par sa couleur et son brillant effet de clair-obscur; il fait partie de la belle collection de tableaux de M. le maréchal duc de Dalmatie.



MARCHE DE SILENE

G. Doré d'après p.

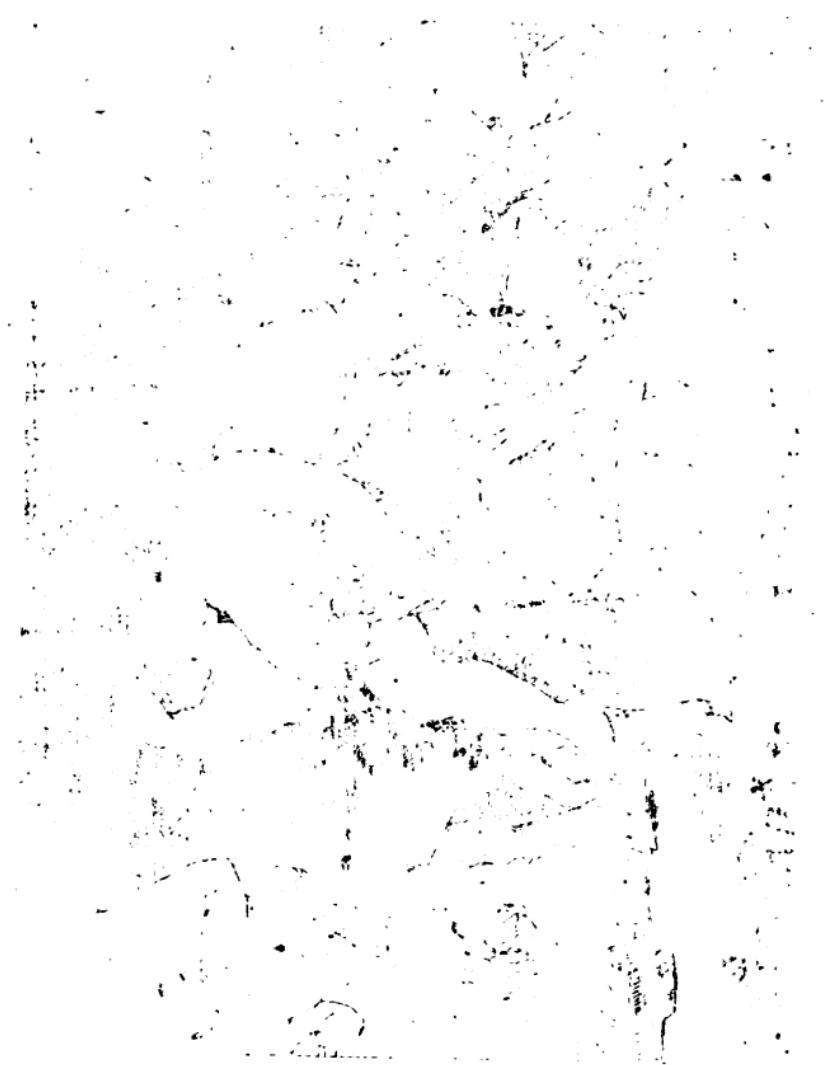
PROCESSION ON THE LAWN

The subject of this picture is the author's mother, who is represented as the principal participant in a procession which used to take place every year at the author's home in Glendale, California, for over thirty years. The author's mother, Mrs. Anna M. Ladd, is shown in the center of the picture, wearing a white dress and a blue sash. She is surrounded by a group of people, including her son, the author, and his wife, Mrs. Anna Ladd, who is wearing a red dress. The author's son, Mr. Ladd, is standing to the left of his mother, holding a small child. The author's wife, Mrs. Anna Ladd, is standing to the right of his mother, holding a small child. The author's mother is smiling and looking towards the camera. The background of the picture shows a lawn and trees.

This picture is a reproduction of a painting done by Mr. E. F. Ladd, who was a painter in Glendale, California. The painting was done in oil on canvas. The author's mother, Mrs. Anna M. Ladd, is the central figure in the painting. She is wearing a white dress and a blue sash. She is surrounded by a group of people, including her son, the author, and his wife, Mrs. Anna Ladd, who is wearing a red dress. The author's son, Mr. Ladd, is standing to the left of his mother, holding a small child. The author's wife, Mrs. Anna Ladd, is standing to the right of his mother, holding a small child. The author's mother is smiling and looking towards the camera. The background of the picture shows a lawn and trees.

A copy of this picture was given to the author by his mother, Mrs. Anna Ladd, who was born in 1865 and died in 1945. The author's mother was a very kind and gentle woman, and she always had a smile on her face. She was a very good cook, and she made delicious meals for her family. She was also a very good seamstress, and she made many beautiful dresses for her daughters.

The author's mother was a very good cook, and she made delicious meals for her family. She was also a very good seamstress, and she made many beautiful dresses for her daughters. She was a very good cook, and she made delicious meals for her family. She was also a very good seamstress, and she made many beautiful dresses for her daughters.





PROCESSION OF SILENUS.

In a subject of this nature the coloring may be naturally considered as the principal merit of the picture; but this picture (which does honor to Gerard Hondhorst), is equally remarkable for composition and drawing. All the persons presents share together the most open and hearty merriment, such as habitually inspires old Silenus, the guardian of Bacchus. While Silenus, to keep up his drunkenness is taking deep draughts of his favorite liquor, a Bacchante, equally tipsy is endeavouring to support herself upon an he-goat which is at the same time attempting to get upon a young fawn. In the back-ground, to the right, are other fawns occupied in the vintage.

This picture, for a long time belonged to the collection made by M. le comte de Stadion, at Vienna, it was at last bought by M. Lasalle, who sold it for 800 ducats (about 37 pounds) to M. le duc de Caraman, then ambassador of France near the court of Austria. This illustrious amateur, believing that his picture was worthy of figuring in a grand gallery, considered it his duty to deprive himself of it, he offered it to the king for the gallery of the Museum, where it is now placed.

Gerard Hondhorst, was born at Utrecht in 1592, he studied for a long time in Italy, he was known there by the name of Gerard *delle Notti*, because his subjects were very often night pieces.

Breadth, 8 feet 11 inches; height, 6 feet 9 inches.



MARCHE DE SILÈNE.

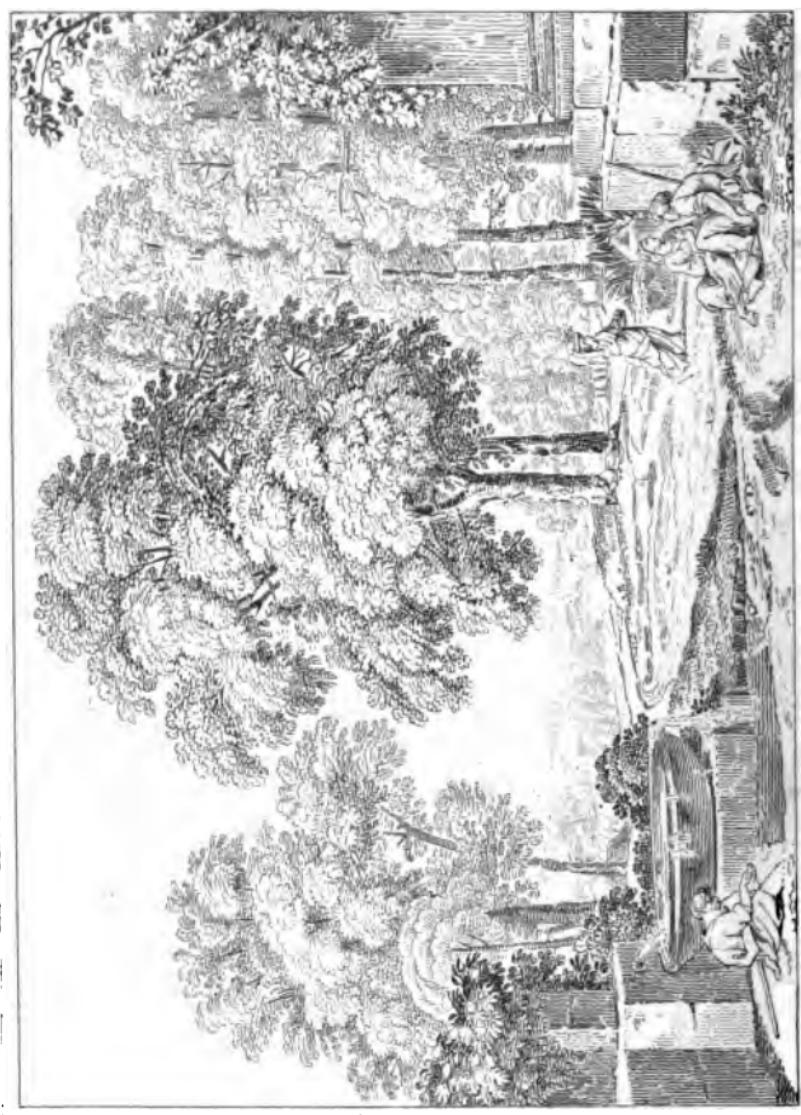
Dans un sujet de cette nature la couleur doit être naturellement le premier mérite du tableau : en effet, elle fait honneur à Gérard Hondhorst ; mais le tableau est également remarquable par la composition et le dessin. Tous les personnages partagent la gaité la plus franche et la plus vraie, telle que l'inspirait habituellement le vieux Silène, nourricier de Bacchus. Tandis que, pour entretenir son ivresse, Silène boit à longs traits sa liqueur chérie, une bacchante, également ivre, l'accompagne, et se soutient elle-même sur un bouc qui sert de monture à un petit faune. Dans le fond, à droite, d'autres faunes sont occupés à faire vendange.

Ce tableau, qui a long-temps fait partie de la collection de M. le comte de Stadion, à Vienne, fut acheté par M. Lasalle, qui le vendit 800 ducats (environ 9000 fr.) à M. le duc de Caraman, alors ambassadeur de France près la cour d'Autriche. Cet illustre amateur, sachant que son tableau était digne de figurer dans une grande galerie, a cru devoir s'en priver, et l'a offert au roi pour la galerie du Musée, où il est placé maintenant.

Gérard Hondhorst, né à Utrecht en 1592, a long-temps travaillé en Italie, où il est connu sous le nom de Gérard *delle Notti*, parce que souvent il a fait des sujets de nuit.

Larg., 8 pieds 5 pouces; haut., 6 pieds 4 pouces.

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PAYSAGE — REPOS DES VOYAGEURS

A LANDSCAPE.

GRANVILLE'S REPORT.

It will be noted that the author has omitted the "avondale" which he describes in his first paper, for the purpose of securing to his present paper the same degree of uniformity as the first, by not introducing the more difficult exercise of perspective, and reducing his subject to a much simpler form. A sketch of original ground plan of the proposed landscape, such as it now appears, may be given here.

The back of the hill is to be left in its natural state, with the exception of a small terrace, about 10 feet high, extending in front of the main terrace, and ending at the edge of which a path leads down to the valley. It is always advisable to carry out the plan of a terrace on the back of a hill, so as to have a gradual transition from the terrace to the ground below.

Two broad flights of steps lead down from the terrace, one of each side of the path, to the valley, where a bridge is to be built across the stream, in the style of the bridge at Condé in 1687.

Height, 7 feet; breadth,



A LANDSCAPE, TRAVELLERS REPOSING.

Félibien relates that Poussin, during his stay at Rome, avoided society, and stole away even from his friends, for the purpose of retiring to sequestered places, where he could study the most beautiful effects of nature. It was in these retreats, and during his solitary rambles that he made slight sketches of objects which he discovered proper for landscape painting, such as terraces, trees, or beautiful effects of light.

The landscape we here see is probably the result of some of these studies : the group of trees in the middle is perfectly natural ; in front, to the left, is an unadorned fountain, on the edge of which a traveller is washing his feet. Poussin, who is always anxious to carry us back to the ancients, has placed on the trunk of the centre tree, a figure of Diana, with arrows and a quiver slung upon her shoulder.

It was in 1650 that Poussin painted this picture, for M. Pas-sart, secretary of state ; it has been engraved by Baudet, and is one of a series of four landscapes dedicated to the prince de Condé in 1684.

Height, 7 feet; breadth, 5 feet.



PAYSAGE, REPOS DES VOYAGEURS.

Félibien raconte que Poussin, pendant son séjour à Rome, évitait la société, et se dérobait même à ses amis, pour se retirer seul dans les lieux les plus écartés, où il pouvait observer les plus beaux effets de la nature. C'était dans ces retraites et ces promenades solitaires qu'il faisait de légères esquisses des choses qu'il rencontrait propres pour le paysage, comme des terrasses, des arbres, ou quelques beaux accidens de lumière.

Le paysage que nous voyons ici est probablement le résultat de quelques unes de ces études : le groupe d'arbres du milieu est d'une vérité parfaite; sur le devant, à gauche, est une fontaine très simple, et au bord de laquelle un voyageur assis lave ses pieds. Poussin, cherchant toujours à nous reporter vers les anciens, a placé sur le tronc de l'arbre du milieu une figure de Diane avec des flèches et un carquois en sautoir.

C'est en 1650 que Poussin peignit ce tableau, pour M. Passart, maître des comptes; il a été gravé par Baudet, et fait partie de la suite de quatre paysages dédiée au prince de Condé en 1684.

Larg., 6 pieds 6 pouces? haut., 4 pieds 8 pouces?

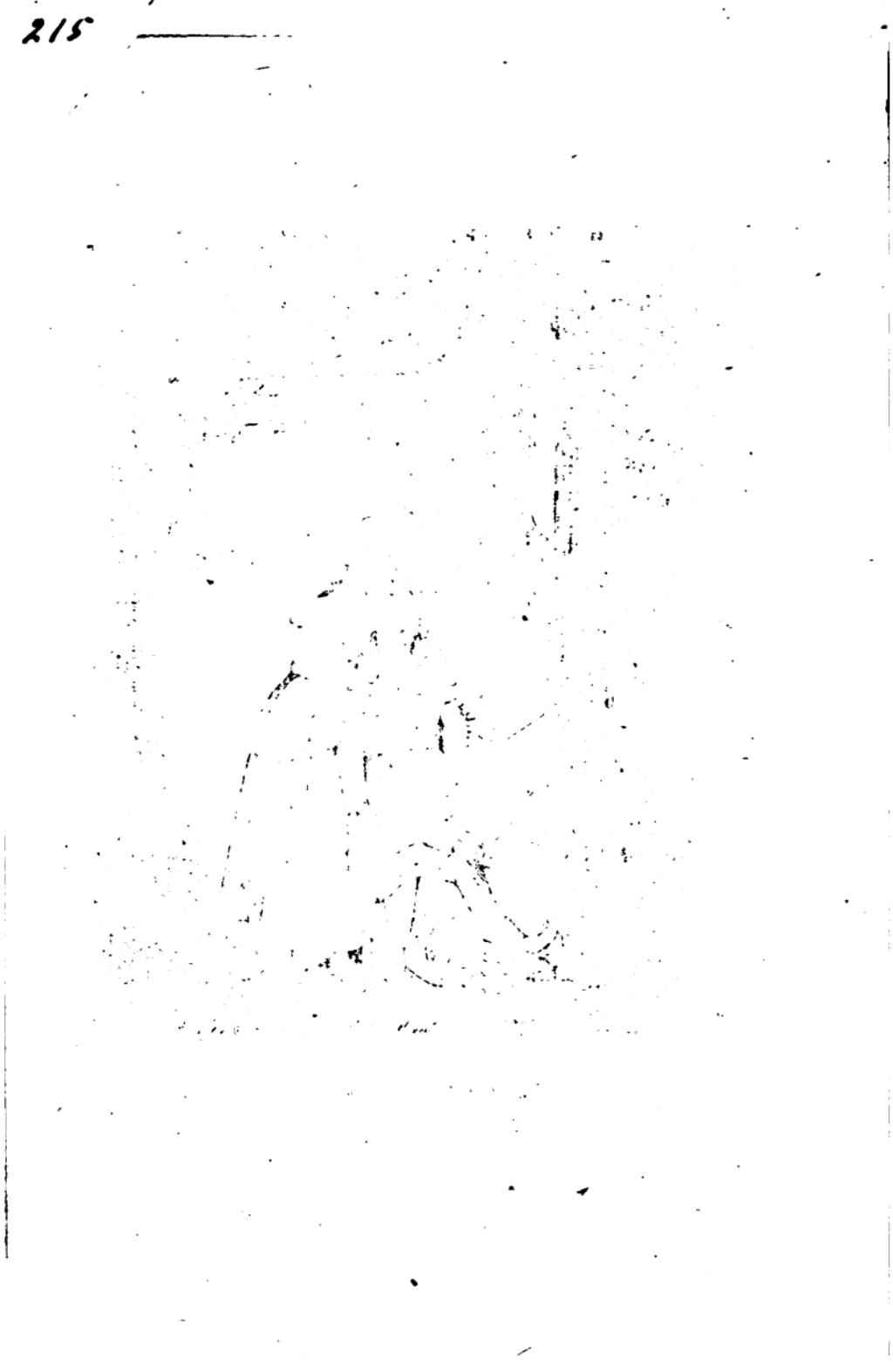


RAPHAËL ET LA FORNARINE.

M. Prat, a été nommé à la tête de l'Institut national des sciences appliquées de Toulouse. Il a été remplacé par M. G. Lecat, qui a été nommé à la tête de l'Institut national des sciences appliquées de Paris.

The Committee on the Selection of the
President of the University of Michigan has
given its unanimous endorsement to the
post of President which has been offered
to Dr. Charles E. Dyer, who has accepted
and will enter upon his duties on October 1.

For $\ell \in \mathbb{N}$, a test function φ_ℓ is defined by





RAPHAEL AND FORNARINA.

Fornarina, or the baker's wife, was one of the models of which Raphael made so much use, probably because the character of her head had more grace, more beauty and more correctness in the features than those of others; perhaps also because the charms he found in her inspired him with sentiments, that induced him to have her almost always near, even when he studied.

M. Picot, the painter of this picture, has adopted this opinion; he supposes that Raphael, sitting near the house he occupied at the gates of Rome, is about tracing upon paper the beautiful view before him; but he is interrupted in his attempt, and it is easily to be seen that the love which occupies him, has not in this instance been inspired by the fine-arts.

The composition of this picture is sufficiently graceful, but the execution of it is not so free as could be wished: the trees give a shadow which throws the only two figures that compose the picture, into middle tint. This production was exhibited at the Saloon in 1821, and has been engraved by M. Garnier. It forms part of M. Schoenborn's cabinet, at Mayence.

Height, 2 feet 3 inches; breadth, 1 foot 10 inches.



RAPHAEL ET LA FORNARINE.

La *Fornarine*, ou la boulangère, est un des modèles dont Raphaël s'est servi le plus souvent, peut-être parce que le caractère de sa tête avait plus de grâce, plus de beauté et plus de pureté dans les traits; peut-être aussi parce que le charme qu'il trouvait en elle lui avait inspiré des sentimens, qui l'engagèrent à l'avoir presque toujours auprès de lui, même quand il travaillait.

M. Picot, auteur de ce tableau, a adopté cette opinion; il suppose que Raphaël, assis près de la maison qu'il occupait aux portes de Rome, cherchait à tracer sur le papier la belle vue qu'il a devant les yeux; mais il est interrompu dans son travail, et il est facile de voir que l'amour qui l'occupe en cet instant n'est plus celui des beaux-arts.

La composition de ce tableau est assez gracieuse, mais l'exécution n'est pas aussi franche qu'on pourrait le désirer: les arbres portent une ombre qui laisse dans la demi-teinte les deux seules figures de ce petit tableau. Il fut exposé au salon de 1822, et a été gravé par M. Garnier. Il fait partie du cabinet de M. Schoenborn, à Mayence.

Haut., 2 pieds 1 pouce; larg., 1 pied 8 pouces.



LE PÉDAGOGUE.

THE PERIODIC SYSTEM

and among the others, is to be seen in the care and education of the young, in the degree to which the children of the poor are brought up, so extracted from the figures as to give the following approximate figures. The present state of things is as follows. At present, the total cost of education of the poor is easily proved. His education in the case of a Barbarmi (this term was given by a learned man of 30 years); his boy is very fat, one of his parents, his mother, the length of his hair, and the number of his children, all put out at once to be one of the following indications of his from among them, may be better known than any other.

As it is however, there is no general standard of time, and
unfortunate names are given to the different hours, which
be it considered by some ignorant who has the care of a ship,
His eyes, or not to his, he will always be deceived.

The antisocial subject of death

Heide, Schröder



THE PEDAGOGUE.

This expression, now used in an ironical sense, was a name given among the ancients to the slaves in whom they confided the care and education of their families. This person was pedagogue to the children of Niobe, and formed a part of that group, so extraordinary for the number and beauty of its figures. The present statue was for a long time believed to be Amphion, the husband of Niobe; but it is an error, and has been easily proved. His costume is that which belonged to barbarians (this term was given by the Grecians to all foreigners); his long sleeves, the form of his mantle, his sandals, the length of his hair and the roughness of his beard, point him out at once to be one of the foreigners chosen by the Greeks from among their slaves to be the instructors of their children.

Astonishment and terror are depicted upon the visage of the unfortunate man, who sees the children destroyed, who had been confided to his care, and who had been wrestling before his eyes, or racing, or at other exercises.

The arm is a modern restoration.

Height, 5 feet 9 inches.



LE PÉDAGOGUE.

Cette expression, qui maintenant est prise en mauvaise part, était chez les anciens le nom que l'on donnait à celui des esclaves à qui était confiée la conduite et l'éducation des enfans. Celui-ci est le pédagogue des enfans de Niobé, et fait partie de ce groupe extraordinaire par le nombre et la beauté des figures. On a cru pendant long-temps que cette statue était celle d'Amphyon, mari de Niobé; mais c'est une erreur qu'il a été facile de démontrer. Son habillement est celui que portaient les barbares, c'est-à-dire tous les peuples étrangers à la Grèce; ses longues manches, la forme de son manteau, sa chaussure, la longueur de ses cheveux, la rudesse de sa barbe, tout fait voir en lui un de ces étrangers que les Grecs choisissaient parmi leurs esclaves pour être l'instituteur de leurs enfans.

L'étonnement et l'effroi sont peints sur le visage de ce malheureux homme, qui voit frapper de mort les enfans confiés à ses soins, et qui sous ses yeux s'exerçaient à la lutte, à la course et aux autres exercices

Le bras est une restauration moderne.

Haut., 5 pieds 4 pouces.

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ERRATA.

Nº 146, line 12, *for* Diocletien, *read* Julien.
 Nº 153, line 15, *for* condannatus, *read* condeunnatus.
 Nº 161, on the engraving, *for* BRATON, *read* LAURENT.
 Nº 165, line 12, *for* Camayeu, *read* Camaieu.
 Nº 171, line 4, *for* 1220, *read* 1234.
 Nº 178, line 8, *for* this we learn from the Evangelist, *read* this we learn from
 the Acts of the apostles.

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25	147 S. Bruno assisting at the sermon.	LE SUEUR.	French museum.
	148 Death of Raymond Diocrès.	LE SUEUR.	French museum.
	149 Napoleon.	DAVID.	French museum.
	150 Augustus.	Pio-clementini Museum.
	151 The School of Athens.	RAPHAEL.	Vatican.
	152 Judith.	C. ALLORI.	Florence gallery.
26	153 Raymond Diocrès answering, etc.	LE SUEUR.	French museum.
	154 S. Bruno praying.	LE SUEUR.	French museum.
	155 The offering to Esculapius.	P. GUÉRIN.	Luxembourg museum.
	156 A son of Niobe.	Florence gallery.
	157 Parnassus.	RAPHAEL.	Vatican.
	158 Charity.	GUIDO RENI.	Florence gallery.
27	159 S. Bruno in the chair, etc.	LE SUEUR.	French museum.
	160 S. Bruno and his friends, etc.	LE SUEUR.	French museum.
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	167 Marcus-Sextus.	P. GUÉRIN.	Private collection.
	168 Electra, Clytemnestra, etc.	Florence gallery.
	169 Attila repulsed by S. Leon.	RAPHAEL.	Vatican.
	170 Justinian giving the abridgment.	RAPHAEL.	Vatican.
29	171 Gregory IX deliv. his Decretals.	RAPHAEL.	Vatican.
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	173 S. Bruno going to the Chartr.	LE SUEUR.	French museum.
	174 Milo of Croton.	PUGET.	French museum.
	175 The Mass of Bolsene.	RAPHAEL.	Vatican.
	176 S. Bruno arranging, etc.	LE SUEUR.	French museum.
30	177 S. Bruno taking the mon. habit.	LE SUEUR.	French museum.
	178 S. Pierre delivered from prison.	J. RIBERA.	Private collection.
	179 The Duel.	VIGNERON.	Private collection.
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	183 Pope Victor III, etc.	LE SUEUR.	French museum.
	184 S. Bruno putting the rel. habit.	LE SUEUR.	French museum.
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32	187 S. Peter in prison.	RAPHAEL.	Vatican.
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33	193 The Justification of Leon III.	RAPHAEL.	Vatican.
	194 S. Bruno refusing an archbish.	LE SUEUR.	French museum.
	195 S. Bruno in the deserts, etc.	LE SUEUR.	French museum.
	196 S. Jean beholding the Lamb.	A. CANO.	Private collection.
	197 Pandora transport. by Mercure.	ALLAUX.	Luxembourg museum.
	198 Niobe and her daughter.	Florence gallery.
34	199 Coronation of Charlemagne.	RAPHAEL.	Vatican.
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	204 The Wrestlers.	Florence gallery.
35	205 The Burning of Borgo Vecchio.	RAPHAEL.	Vatican.
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36	211 The Victory of Ostie.	RAPHAEL.	Vatican.
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N° 146, ligne 12, persécutions de Dioclétien, *lisez* Julien.

N° 147, ligne 10, la véracité, *lisez* vérité.

N° 153, ligne 15, *condamnatus*, *lisez* *condemnatus*.

N° 161, sur la gravure, Braton, *lisez* Laurent.

N° 165, ligne 12, Camayeu, *lisez* Camaieu.

N° 169, ligne 3, espérer lui, *lisez* espérer de lui.

N° 171, ligne 4, 1220, *lisez* 1234.

N° 174. — Une erreur grave ayant été faite dans ce texte, il doit être remplacé par celui qui se trouve dans la livraison 36 bis.

N° 175, ligne 5, qu'il fit voir, *lisez* qu'il avait fait voir.

N° 178, ligne 8, c'est ce que nous apprend l'Évangile, *lisez* c'est ce qu'on lit dans les Actes des apôtres.

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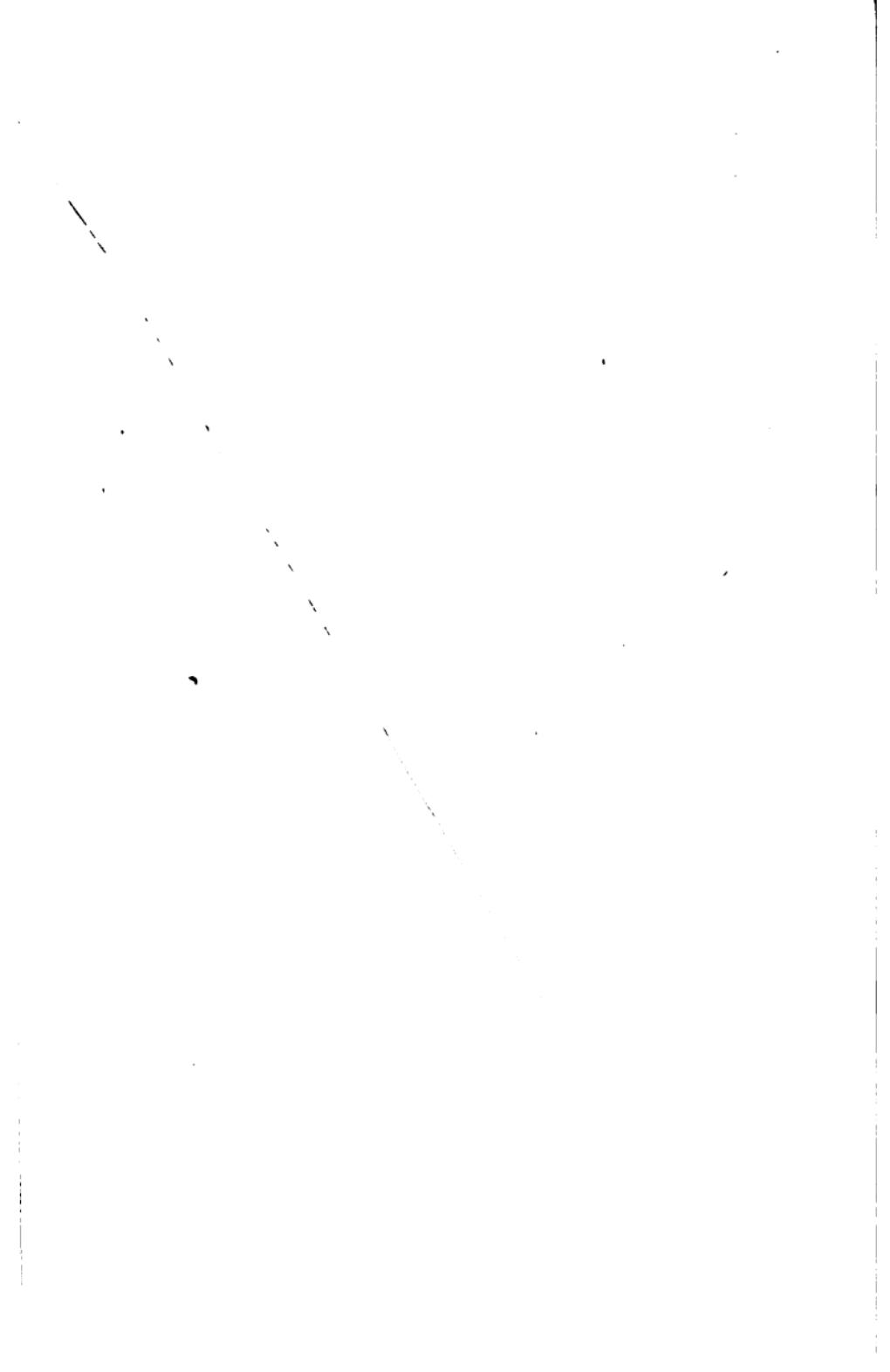
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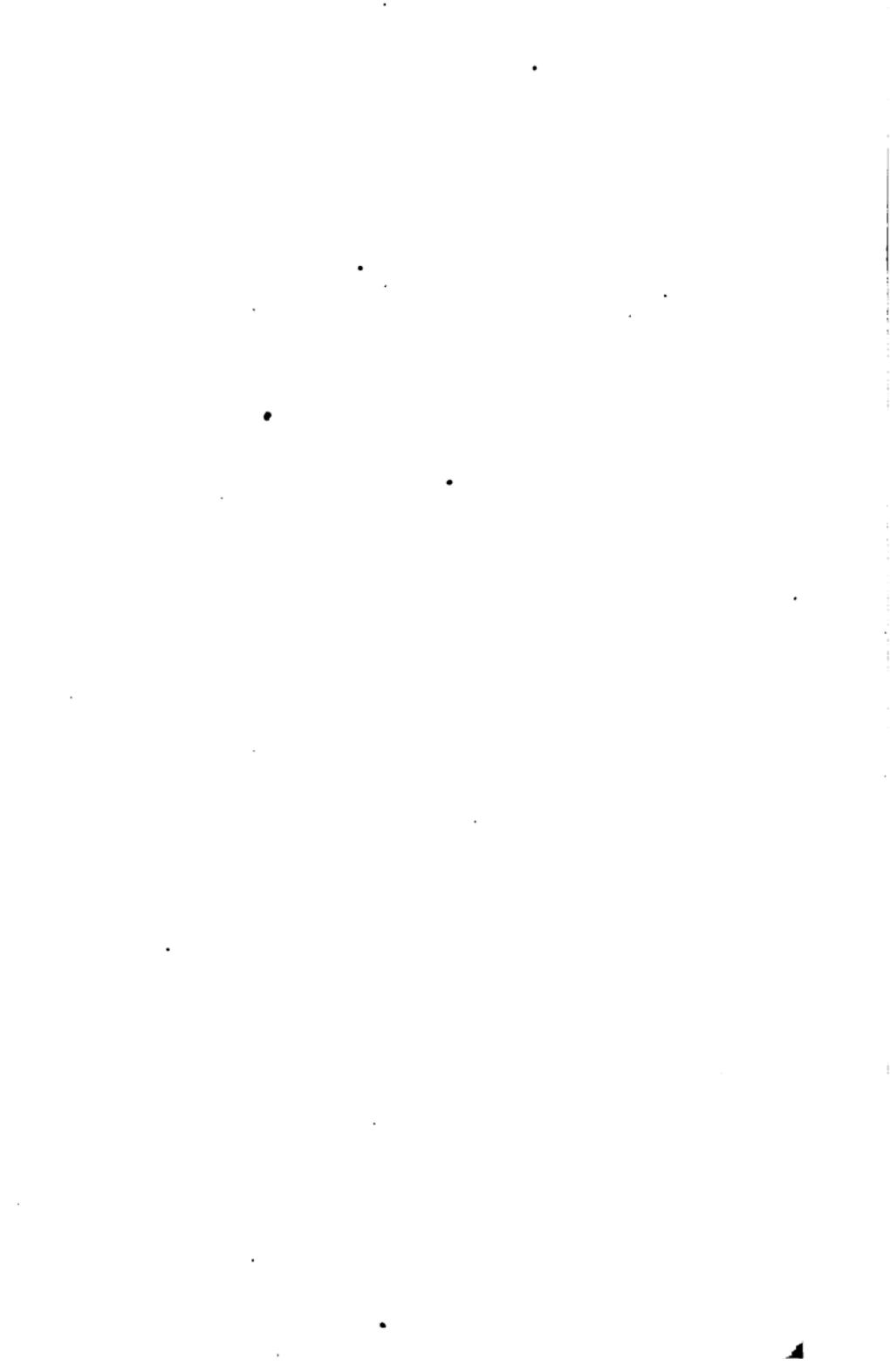
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	176 S. Bruno bâtit la Chartreuse.	LE SUZUR.	Musée français.
	177 S. Bruno prend l'habit mon.	LE SUZUR.	Musée français.
	178 S. Pierre délivré de prison.	J. RIBERA.	Cabinet particulier.
	179 Le Duel.	VIGNERON.	Cabinet particulier.
	180 Scène de l'inquisition.	DE FOUBIN.	Musée du Luxembourg.

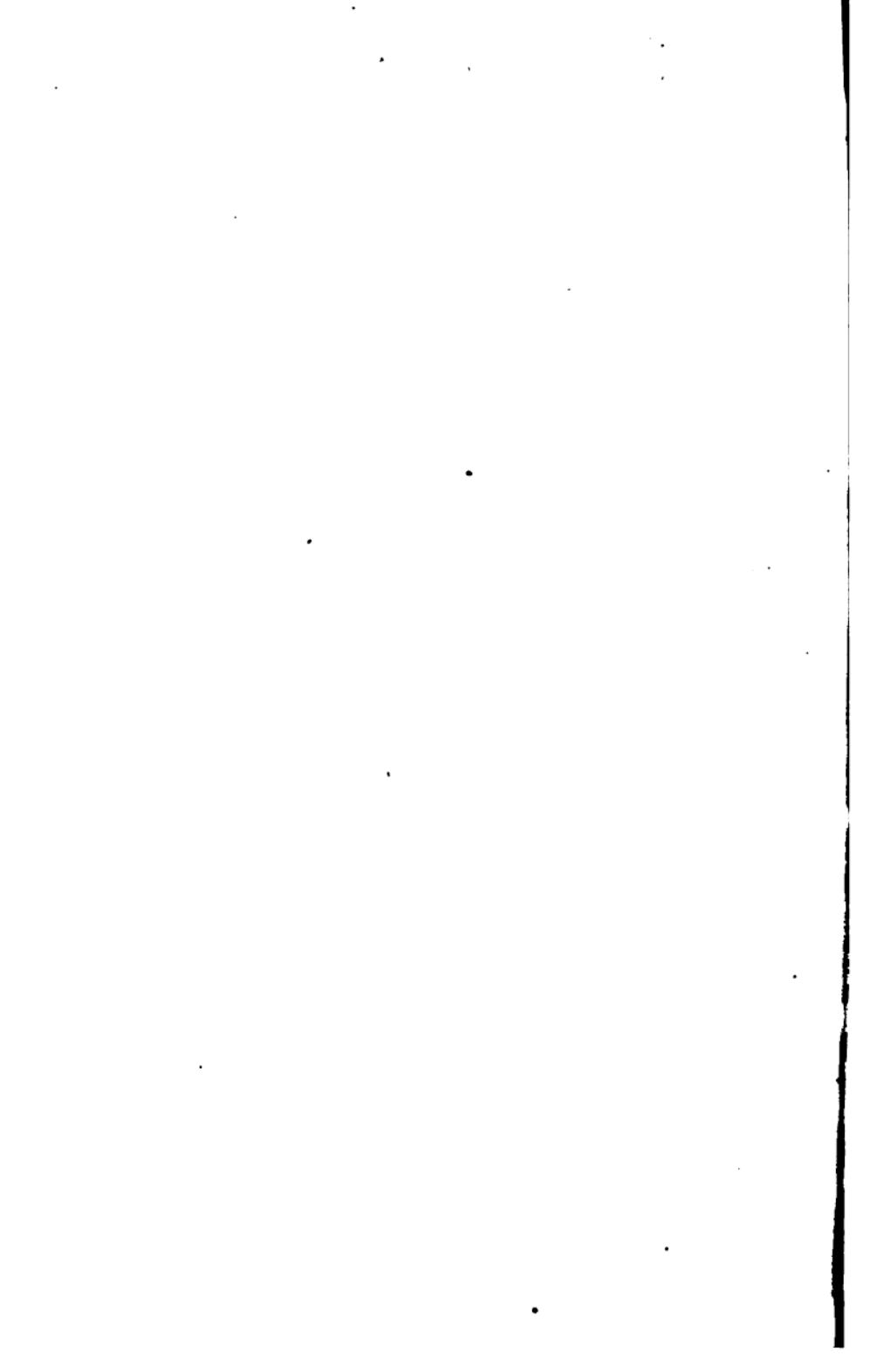
II TABLE DES PEINTURES ET SCULPTURES, ETC.

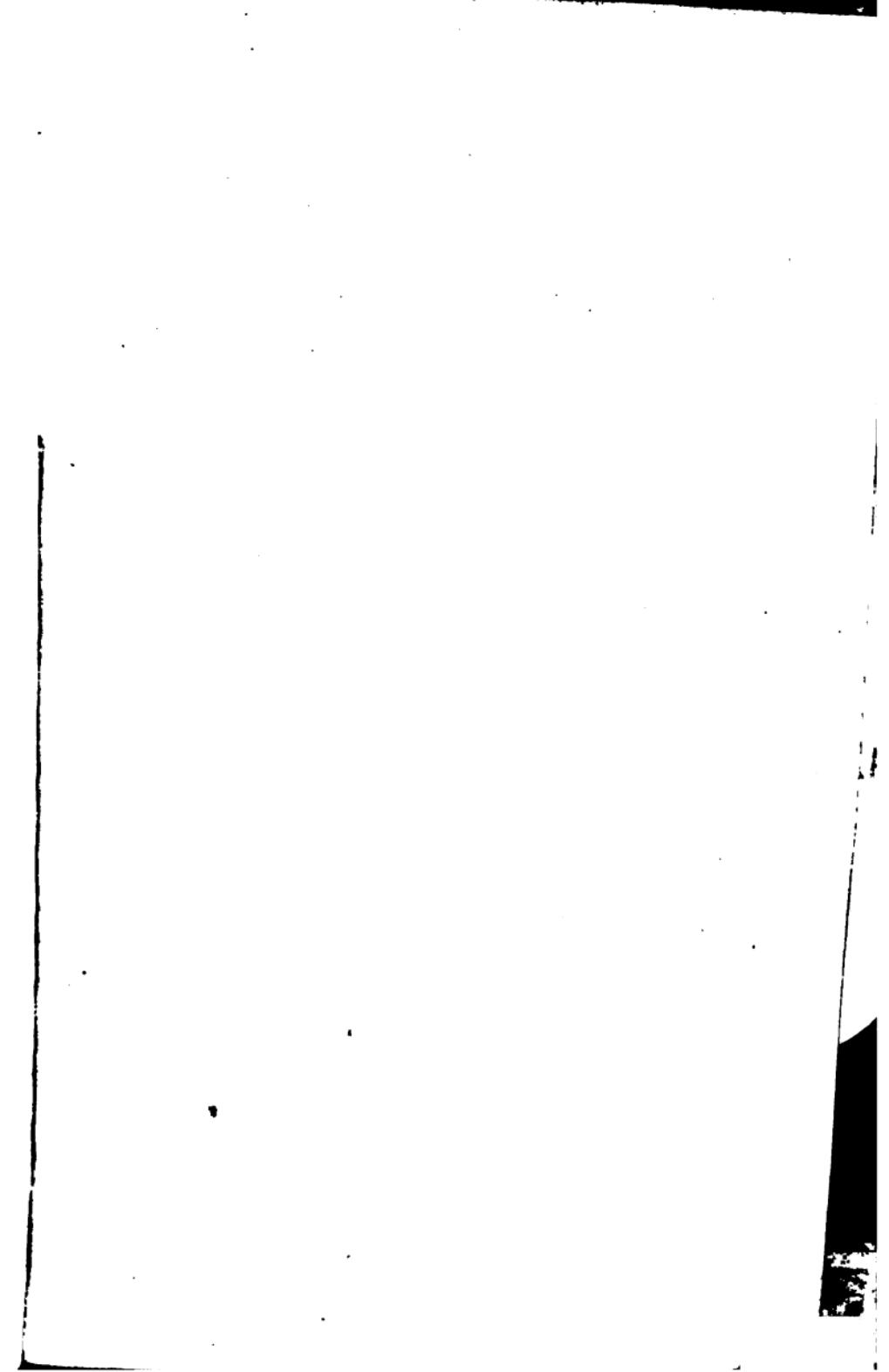
31	181 Héliodore chassé du temple.	RAPHAEL.	Vatican.
	182 Les quatre Philosophes.	RUBENS.	Galerie de Florence.
	183 Victor III approuve les statuts.	LE SUEUR.	Musée français.
	184 S. Bruno donnant l'habit.	LE SUEUR.	Musée français.
	185 Sainte Geneviève.	P. GUÉRIN.	Musée du Luxembourg.
	186 Un fils de Niobé.	....	Galerie de Florence.
32	187 Saint Pierre en prison.	RAPHAEL.	Vatican.
	188 S. Bruno reçoit un message.	LE SUEUR.	Musée français.
	189 S. Bruno arrive à Rouen.	LE SUEUR.	Musée français.
	190 Marius à Carthage.	COIGNET.	Cabinet particulier.
	191 Funérailles de Phocion. Pays.	POUSSIN.	Cabinet particulier.
	192 Une fille de Niobé.	....	Galerie de Florence.
33	193 Justification de Léon III.	RAPHAEL.	Vatican.
	194 S. Bruno refuse un archevêché.	LE SUEUR.	Musée français.
	195 S. Bruno en Calabre.	LE SUEUR.	Musée français.
	196 S. Jean voyant l'agneau.	A. CANO.	Cabinet particulier.
	197 Pandore et Mercure.	ALLAUX.	Musée du Luxembourg.
	198 Niobé et sa fille.	....	Galerie de Florence.
34	199 Couronnement de Charlemagne.	RAPHAEL.	Vatican.
	200 S. Bruno visité par Roger.	LE SUEUR.	Musée français.
	201 Roger éveillé par S. Bruno.	LE SUEUR.	Musée français.
	202 Cendres de Phocion. Paysage.	POUSSIN.	Cabinet particulier.
	203 Ismайл et Maryam.	HOR. VERNET.	Cabinet particulier.
	204 Fils de Niobé luttant.	....	Galerie de Florence.
35	205 Incendie de Borgo Vecchio.	RAPHAEL.	Vatican.
	206 Mort de S. Bruno.	LE SUEUR.	Musée français.
	207 S. Bruno élevé au ciel.	LE SUEUR.	Musée français.
	208 Scène d'effroi. Paysage.	POUSSIN.	Cabinet particulier.
	209 L'Amour implorant Vénus.	ROUGET.	Cabinet particulier.
	210 Une fille de Niobé.	....	Galerie de Florence.
36	211 Victoire d' Ostie.	RAPHAEL.	Vatican.
	212 Fuite en Égypte.	MURILLO.	Cabinet particulier.
	213 Marche de Silène.	HOUDORST.	Musée français.
	214 Repos des voyageurs. Pays.	POUSSIN.	Cabinet particulier.
	215 Raphaël et la Fornarine.	PICOT.	Cabinet particulier.
	216 Le Pédagogue.	....	Galerie de Florence.
36 bis.	Titre, Tables.		
	Notice sur Raphaël Sanzio.		
	— sur Guido Reni.		
	— sur Pierre Mignard.		

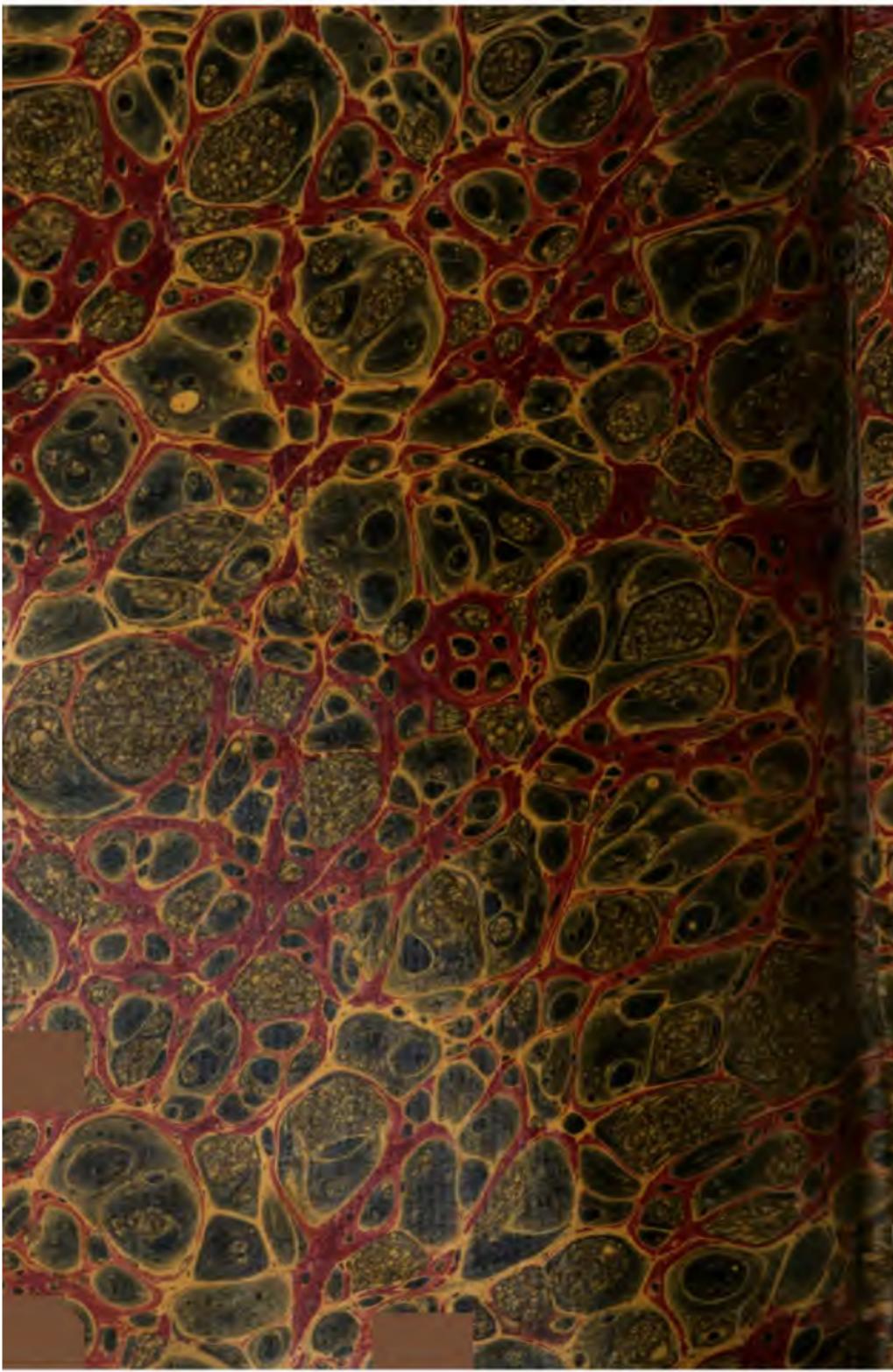












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